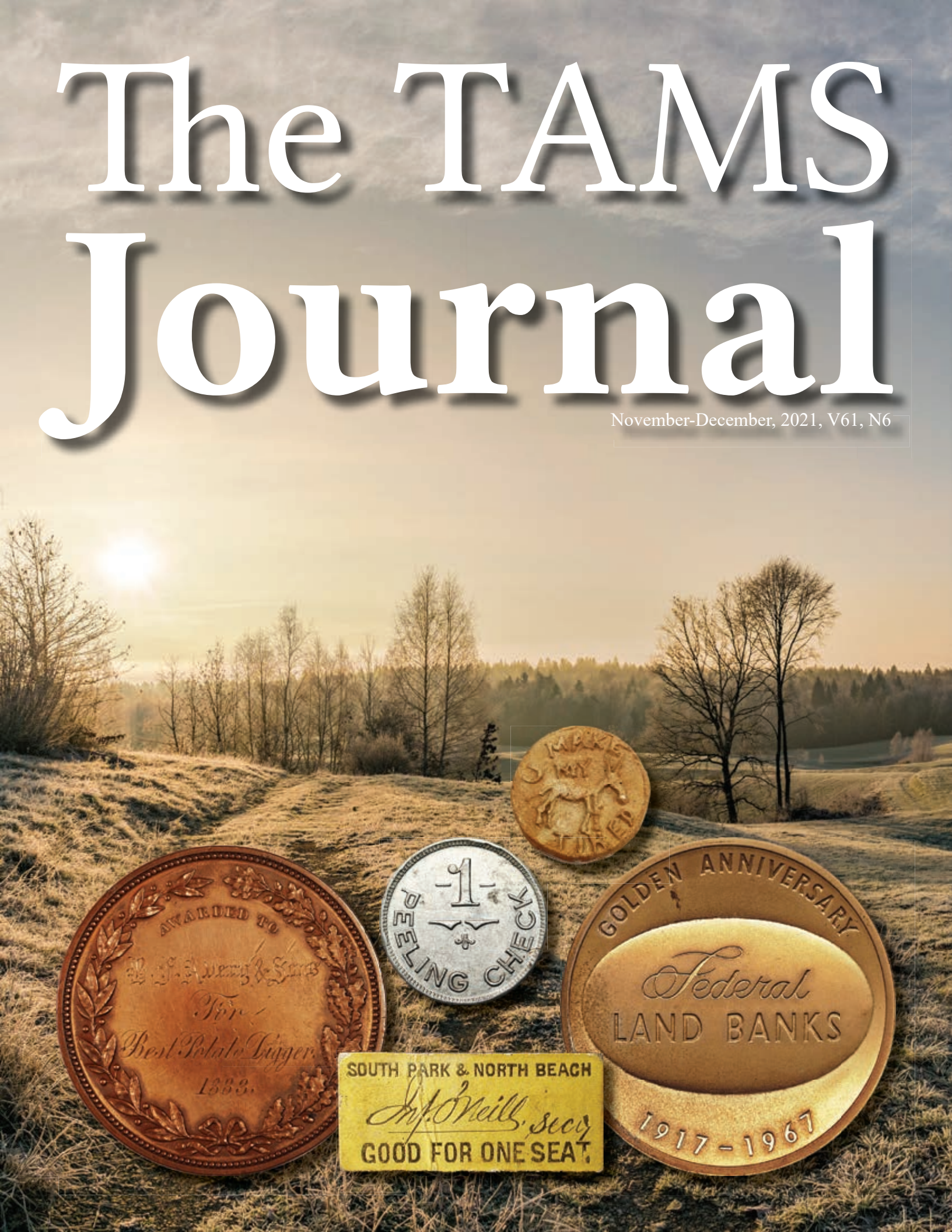
The TAMS Journal

November-December, 2021, V61, N6



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The TAMS Journal

The Bi-Monthly Publication of the Token and Medal Society

November-December, 2021: V61, N6

About the Cover

As the days slip from autumn into winter and the sun slides further towards the horizon, for many of us it becomes a wonderful opportunity to spend more time indoors on our hobby. As you peruse your collection and plan your purchases, please do also consider spending some of those hours in writing up an article on what interests you most. Others will undoubtedly find it as interesting as you do.

About Us

The TAMS Journal (Publication No. 599-550; ISSN 0039-8233) is the official publication of the Token and Medal Society. Published six times per year, this venerable magazine is as old as the organization itself; the first issue was mailed to members in April 1961. Since that time literally thousands of articles, covering a vast range of subjects, have been published. A typical *TAMS Journal* issue includes articles, society news, hobby announcements, library updates, advertisements (every member is entitled to a free 25-word classified ad in each issue), and maverick token listings and attributions.

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The TAMS Journal Staff

Editor Greg Burns

Columnists
Paul Cunningham
John D. Mutch
David E. Schenkman

Our Mission

The Token and Medal Society, Inc., is an educational and non-profit organization devoted to furthering the exonumia field consisting of all forms of tokens, medals, badges, and other items of a related nature. The aims of TAMS are:

- To promote and stimulate the study of tokens and medals,
- To cultivate fraternal collector relations,
- To encourage research and articles and recordings pertaining thereto,
- To disperse information and knowledge in a society's journal,
- To advance interest and prestige,
- To promote meetings at conventions,
- To promote and encourage distinct classifications at exhibits,
- To endeavor to determine values of rarities,
- To permanently record historical information relating to tokens and medals by publishing original works by members, and by reprinting old works not readily available to present day collectors.

Visit Us on the Web

TAMS maintains a web presence at www.tokenandmedal.org, where you can find the latest, most up-to-date information on the society's activities.

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President Jeff Shevlin
SoCalledGuy@hotmail.com
First Vice President Eric Schena
eschena@hotmail.com
Second Vice President William Hyder
bsktmkr@pacbell.net

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dave@turtlehillbanjo.com
Past President Ernie Nagy
ernienagy@gmail.com

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Secretary Donna Moon
P.O. Box 780401
Orlando, FL 32878-0401
fun_dmoon@yahoo.com
Treasurer Larry Baber
LarryBaber@cox.net
Editor Greg Burns
gregsburns@gmail.com

Appointed

Legal Counsel David L. Ganz
212-517-5500
Librarian Peter Irion
petervt@aol.com
Webmaster William Hyder
bsktmkr@pacbell.net
Asset Curator Jack Levin
jeanlevineu@gmail.com

Table of Contents

Articles

Equal Public Transportation for All
Michael Wehner 228
Award Medals, Medalets, and Exonumia from Louisville's Southern Exposition, 1883-1887
Mike Miller 232
National Commemorative Medals as Awards and Varieties
Ray King 238
The Clay Tokens of George Ohr
Ellen Lippert 240

There was a woman before Rosa Parks... p. 228

Columns

From the President *Jeff Shevlin* 225
Fingers on the Keyboard *Greg Burns* 226
American Token Manufacturers & Their Agents
David E. Schenkman 250
Mavericks *John D. Mutch* 252
Sixty Years Ago in TAMS *Paul Cunningham* 259

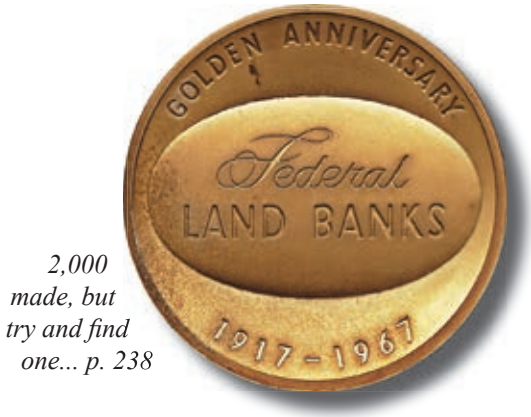
"Best Potato Digger?... p. 232

Society News and Reports

General News/Pleas (starting on page) 225
Secretary's Report 227

Etceteras

Letters 249
Farewells 260
Advertisers Index 260
TAMS Marketplace 261
TAMS Membership Application 262
Writing for *The TAMS Journal* 262
Info for Advertisers 262



2,000 made, but try and find one... p. 238

Researchers needed!... p. 252

You make my donkey tired?... p. 240

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From the President

TAMS as an organization has done very well this past year. The membership numbers have stabilized after a few years of decline. Our finances are solid, and we have experienced board members as well as a new group of board members and several new appointed officers, all eager to help TAMS to be a relevant organization in support of today's collectors.

Our newest appointed club position is Asset Curator Jack Levin. Jack has been contacting board members to gather information on the assets we have. He is compiling a list, which will be helpful in the future as the board makes decisions on what to do regarding the costs of storing, relocating and retaining those items. As a TAMS member, if you have or are aware of any TAMS assets please contact Jack and let him know. His contact information is inside the front page of our journal.

Speaking of our award winning journal, I hear on a regular basis that our readers are very pleased with the new improved quality. Of course, the presentation is important, but the quality of the articles written by many of the best authors in the industry is what makes the *TAMS Journal* so interesting.

Since I have less than one year left as president of this wonderful organization, there is one thing remaining that I have not been able to accomplish, and I am hoping to take care of before my term ends. To date I have not received a reply to my request to appoint a *TAMS Journal* "Advertising Manager" and an "Assistant Advertising Manager". Check with a friend of yours, it would be great to get a volunteer or two. Please contact me if you have an interest. Having more advertisers in the journal will help our organization grow financially and will enable future board members to offer improved benefits to our members.

After attending the ANA show in Chicago, I have attended coin shows in Salt Lake City, Long Beach, Sacramento and Seattle. All of the shows have had lighter dealer and public attendance than normal, but they were all successful shows as the collectors attending were active picking up new items for their collection. I enjoy the personal interaction with collectors and dealers at coin shows. There are always stories to share with fellow collectors at a coin show.

All the best,

Call for Nominations and Elections

TAMS by-laws require that the president issue a call for nominations of officers and directors in the *TAMS Journal* in December preceding the election year. The by-laws state that TAMS shall have the following officers: a president, first vice president, second vice president, and eight governors, all of whom shall be elected by the membership for a term of two years. The offices mentioned in the preceding section, together with the immediate past president, the journal editor, the secretary, and the treasurer shall constitute the board of directors and shall manage, operate, and conduct the affairs of the Token and Medal Society, Inc.

Elections are held in even numbered years, for example, 2016, 2018, 2020 and so forth. Now is the time for you to step up and run for a position and help determine the direction for TAMS in the coming years. TAMS is your society and now is the time to make your voice heard.

All nominations must be made in writing and submitted to the secretary, by letter or e-mail postmarked no earlier than January 1 and no later than March 1 of 2022. In order to be a candidate for office, a nominee must be an individual regular member or a life member in good standing at the time of the declaration of their candidacy. Each candidate must be nominated by at least ten members in good standing. No member may nominate himself or herself and no member may nominate a number of candidates for office in excess of those to be elected for said office.

Only members who have served on the board of directors are eligible to be nominated for president or vice president. Former officers may be nominated if they have at least one year since their previous term in office.

Board members are required to attend the annual board meeting at the ANA World's Fair of Money held every August, although exceptions may be granted by the president as required. Otherwise, TAMS business is conducted via email.

—Jeff Shevlin, TAMS President

Fingers on the Keyboard

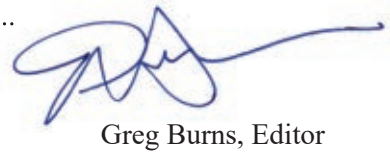
Happy that I'm wrapping this issue up relatively "on time", and also glad to see that we have a number of great articles for this issue, and we're still flush in the queue for future issues, so no worries about the well running dry at the moment.

The Covid-controversy seems unabated on the general social scene, but appears that the disease itself is gradually subsiding. That's good news for those planning coin shows as they gradually spin-up their activities. I still see some canceled here and there, but more and more hear of various events taking place face-to-face with people.

Auctions seem to have been announcing big results lately, perhaps a latent effect of the pandemic-caused stay-at-home observed by or enforced upon so many, with the attendant lack of opportunity for flinging the cash about. I guess that means people have more money to spend at auction, and maybe that accounts for the welcome news of hobby health. Hopefully that will translate to the bourse floors as shows continue their reopening trend and attendance (hopefully) starts to pick up to pre-pandemic levels. I know that after more than a year of a fairly anemic calendar, my personal schedule has several in-person numismatic events I'm looking forward to over the next several months.

Take a quick glance about 8.5" to the right of this sentence. See Donna's report? Ten new members! Welcome all! That's pretty good. Please note that there's a copy of a TAMS membership application on the last inside page of every issue, and feel free to copy it and share it with some others you know who might have an interest in joining. And for those of you who might be "service minded", please see page 225 with Jeff's message seeking an ad manager and assistant (*very* important positions), and underneath that the "Call for Nominations and Elections" with needed nominees for president, first and second vice presidents, and eight governors. Hey, we're a hotbed of activity around here; come join the fun!

Holidays are right around the corner. I hope you and those you care about are safe and have a wonderful time...



Greg Burns, Editor

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In response to last issue's cover question, a collector in Colorado sent in these photos of a built-in display case in his office along with a close-up of some of his favorite pieces... GB

Secretary's Report

Donna Moon, Secretary

I believe most of you have seen the dues renewal envelope that was in the last issue and addressed to our treasurer to make sending in your dues payment easier. The response has been good, but there are many of you who have not yet renewed your membership. Please try to do that soon. Remember that you can also pay your dues using PayPal, if that is easier. After you sign into your account send your payment to tamspayment@tokenandmedal.org. Please put a note with your membership number to make posting your payment easier.

New Members

Number	Name	State	Collects	Sponsor
8789	Atkins, Michael	MD	Gold type coins, currency	
8788	Daly, Lyle	IL	US coins, elongates, paper & ancients	Jim Brokamp
8793	Farnham, Stuart	CA	Tokens, US & Canadian	
8791	Herriott, Brian	OH	British Tokens of 17th – 19th century	Jeff Shevlin
8787	Michyeta, Andrew E	IL	Silver medals	Kathy Freeland
8784	Patton, Ron	OH	Ohio tokens	Jim Brokamp
8785	Ray, Jim	IL	Medals	Jim Brokamp
8790	Ruiz, John	CA	Hard Times tokens, so-called dollars, medals	
8792	Smith, Steve	TN	Sutter storecards, saloon tokens	David Schenkman
8786	Uram, Thomas	PA	US coins & medals	Kathy Freeland

Address Changes

LM140	Hogan, Patrick	IA
8645	Kunz, Jr. James T.	PA
LM153	Partin, James D.	AR

Resigned

8745	Ippolito, Richard N.	NY

Deceased

1977	Schimmel, Jerry F.	CA

Moving?

Please advise TAMS so that your journal reaches you. Send your info to TAMS c/o Donna Moon, 3242 Rider Place, Orlando, FL 32817-2047, or by email to fun_dmoon@yahoo.com.

Donations

TAMS gratefully acknowledges the generosity of the following donations. To support the mission of TAMS send any amount large or small to TAMS, PO Box 20196, El Cajon, CA 92021.

$250+

Craig Blackstone
Larry Baber
James Toomey
Steve Woodland
Joe Yeager

$100+

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Thomas Reed
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Other

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Stephen Banaka
John Allred
Joseph Ceravone
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James Ehlers
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Patrick D. Hoogan
Thomas F. Holm
John Kallman
John Hofmann
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Martin Maddox
Ernie Nagy
Lynn Ours
Lee Poleske
Ira Rezak
Stephen Saller
Frederick Schumacher
Robert Shippee
Paul Smith
Kenneth N. Traub
Charles Turner
James Wiley
Roger Wullen

Editor's note: I'm impressed by how many folks have chosen to send a donation in to help TAMS. It's a wonderful display of the enthusiasm and generosity of the people we're lucky to have as members. Please do accept my personal thanks and admiration for your gifts to the society, and be assured that the board carefully husbands each and every penny...

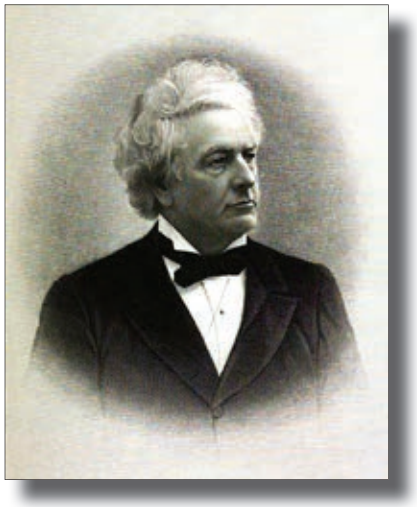
Appreciatively, GB

Equal Public Transportation for All

Charlotte's Journey on the South Park and North Beach Line

by Michael Wehner

A ticket for the South Park & North Beach line of the Omnibus Railroad Company. Obverse: SOUTH PARK & NORTH BEACH / (signature of James O'Neill, sec'y) / GOOD FOR ONE SEAT Reverse: O.R.R.Co. Yellow cardboard, 38x17mm



Orville C. Pratt (April 24, 1819 – October 1891) was an American jurist and attorney. He served as the 2nd Associate Justice of the Oregon Supreme Court from 1848 to 1852, moved to San Francisco in 1856, and was the judge who finally decided this early civil-rights case in favor of Brown.

The Omnibus Railroad Company

The introduction of the horse drawn omnibus in the late 18th century and early 19th century freed ordinary city dwellers from the task of walking from one location to another. However, the conditions of early roads were less than ideal and the trip could be both slow and uncomfortable. The further development of putting the omnibuses on rails in the mid-19th century drove the physical growth of many US and European cities by reducing transit times and providing a much smoother journey. Street railways became so important to big city life that they operated as "common carriers" and were obligated to service anyone who could pay the fare with only a few exceptions.

Yerba Buena became the city of San Francisco as a result of the California Gold Rush beginning in 1848. The construction of a plank toll road between the city and the Mission Dolores in 1851 enabled an omnibus line and encouraged an early municipal expansion as reported by the *Daily Alta California* in its issue of the 6th of June 1851:

"Since the opening of the plank road to the public, the amount of travel has been sufficient to prove it entitled to all the merits of utility which its friends claimed for the work when it was but in its incipiency… An omnibus runs regularly between the city and the Mission, giving persons doing business in town the opportunity of living at the Mission, and passing and repassing at almost any time."

Indeed, the somewhat warmer "Mission" remains a popular and fashionable residential neighborhood to this day. But San Francisco would not have a street railroad until 1862 as the newspaper reports on the 30th of June 1863:

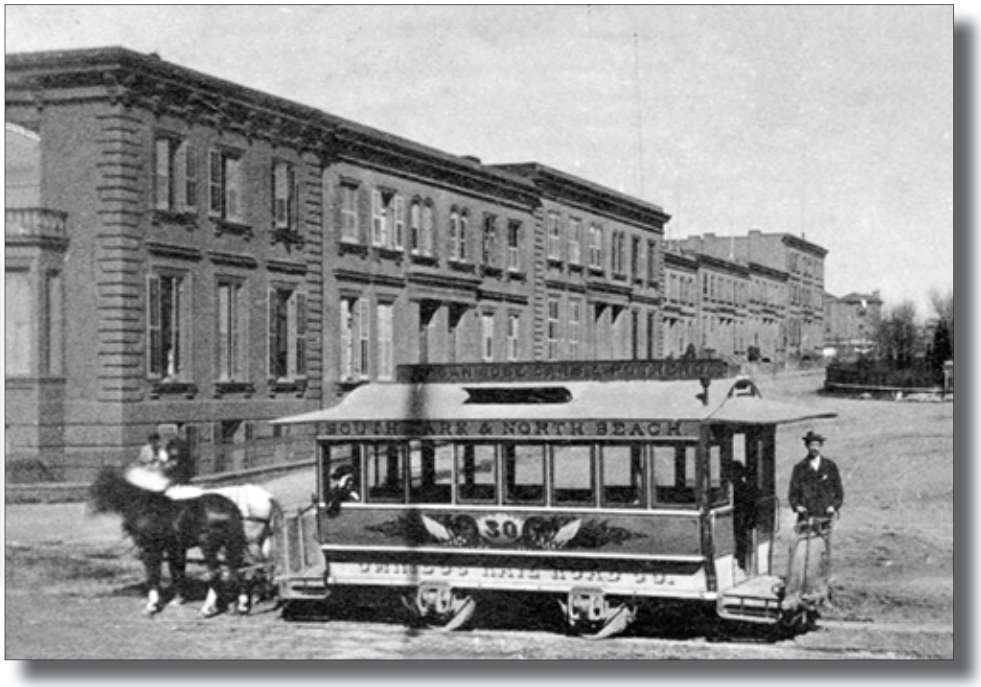
"The first street railroad of San Francisco—that of the Omnibus Company—was opened in December last. The Company has two routes. One is two and a half miles long—-from Mission Bay through Third, Howard, Second, Sansome, Washington, Stockton, Union and Powell streets to North Beach. The other is three and one fourth miles long—from Washington street through Sansome, Second and Howard, to the Mission. Peter Donahue is the President of the Company; James O'Neill, Secretary; Wm. Sharon, Treasurer; Eugene Casserly, Wm. H. Lyons, A. H. Houston, Wm. A. Piper, Peter Donahue, Wm. Sharon and John Gardner, Directors. The last is also Superintendent."

This paper token from the Omnibus Railroad Company entitled the bearer for a seat on the South Park to North Beach line and was signed by James O'Neill, the secretary of the company. This line was particularly profitable with cars running from 6:30 in the morning until midnight. The fare was quite affordable at 6½ cents for one ticket or 5½ cents if nine tickets were purchased at a time. The cars seated 20 with standing room for that many more and ran at five miles per hour. A complete one-way trip from the Mission to near Meiggs' Wharf (now Fisherman's Wharf) would have taken about an hour and a half. Cars ran frequently and the company owned 300 horses and employed 130 men.

An Early Civil Rights Struggle

People often think that the movement for civil rights began with Rosa Parks and her famous 1955 refusal to vacate her seat in a Montgomery, Alabama bus. The truth of course,

Right: Horse car of Omnibus Rail Road Company's South Park and North Beach line, circa 1865. Photo credit: OpenSF-History / wnp27.0852.jpg



Below: Schedule change announcement. Daily Alta California*, 26 November 1863*

OMNIBUS RAILROAD.

New Time Table to the Mission.

FROM AND AFTER November 1, 1863, the First Car will start from the Mission Terminus and the City Terminus at 6:30 A.M., and every eight minutes afterwards up to the hour of 10:20 A. M., and then every ten minutes up to 3:30 P. M., and from the latter hour every eight minutes up to 7:30 P. M., and then every fifteen minutes up to 9 P. M., and from 9 o'clock to 12 P. M. every thirty minutes

no15-2w JOHN GARDNER, Superintendent

is that the struggle for equal rights under the law in the United States both goes much back farther in time and still continues today. One important episode, also involving transportation, occurred in San Francisco on a street car of this very same Omnibus Railroad Company during the middle of the Civil War.

On the evening of April 17, 1863, a young black woman, named Charlotte Brown, boarded a car of the South Park and North Beach line with her ticket, like the one pictured here, to visit her doctor. Ms. Brown, the daughter of a successful black businessman, then attempted to hand her ticket to Thomas Dennison, the conductor. Dennison told her "colored persons were not permitted to ride" to which she replied that she had been riding the line since the cars had been running. She refused to leave the car until she was forcibly ejected after a white woman objected to her presence.

Her father hired an attorney and Ms. Brown sued the Omnibus Railroad Company for $200 in damages. The *Daily Alta California* reported on November 14, 1863:

"The jury rendered a verdict in favor of plaintiff for 6 cents. This gives little profit to Charlotte Brown, but it decides that she may ride in the cars."

However, despite this ruling, she was ejected again by the Omnibus Railroad Company and sued this time for $5000 in damages. This suit, decided in the higher 12th district court presided by Judge Orville C. Pratt, produced a profoundly significant ruling. Judge Pratt refused to allow the streetcar company's testimony that Ms. Brown's race was "objectionable" to a large portion of their patrons and found that the case was a simple one:

"The company, by the railroad laws of the State, is a common carrier of passengers, and its duty is to carry all who apply, the obligation being subject to exceptions of course; as when the passenger applies at the wrong place or time, or is shockingly filthy, or has a contagious disease, or refuses to pay the ordinary fare, or so forth. The accident of color is not legitimately embraced among the causes that justify exceptions to the rule."

The jury then awarded Ms. Brown $500 in damages plus $140 in costs. The Omnibus Railroad Company appealed but was not granted another trial.

The well respected Judge Pratt's decision was profound not just because it reiterated the rules governing the restrictions on common carriers but also because he very clearly repudiated slavery and the treatment of black Americans as inferior. The Sacramento Daily Union promptly editorialized that "his argument is lucid, and his decision, we believe, chimes in with the sentiment of the people." Of course, the nation was in the depths of an armed conflict driven by the issues of black slavery and not all members of the white press held this enlightened view. A virulently racist cartoon in an undated newspaper clipping held by the California Historical Society fiercely attempts to humiliate Judge Pratt and dares Ms. Brown to buy more tickets so that she can be ejected yet again.

Ms. Brown went on to start a school for young children in North Beach near where she boarded the Omnibus and later married a man employed as a steward at the famous Palace Hotel in San Francisco. There would be more ejections of black San Franciscans from streetcars and more lawsuits, some involving Judge Pratt. Though often ignored, his decisions established precedent and were repeated in the halls of the United States Congress. The Omnibus Railroad Company and the other San Francisco street railway companies would eventually accept that black passengers must be allowed to ride their cars but

California would not officially desegregate public transport until 1893.

Concluding Thoughts

By 1872, there were ten companies operating 40 miles of street railroad track in San Francisco. But Andrew Hallidie's 1873 invention of the cable car proved to be a faster and more efficient means of public transportation. The horse car lines could not compete with the half dozen companies offering this state-of-the-art transit. The Omnibus Railroad Company finally retired their horses in 1889, switched to steam driven cable locomotion and changed their name to the Omnibus Cable Railroad Company. However, this company would not last long as electric trolley cars would prove to be an even more efficient system by the early 1890s. Only the cable car lines that serviced San Francisco's famously steep hills as they were originally intended would survive and Omnibus and its relatively flat lines were acquired by the larger Market Street Railway Company in 1893. Its cable routes were completely gone by 1899.

While the Omnibus Railroad Company was an important component of life in San Francisco in the 1860s and 1870s, it is now mostly forgotten. Likewise, Charlotte Brown and her desire to simply be treated fairly are not widely remembered. But her brave actions were to be followed by Rosa Parks and many others nearly a century later in the long journey towards equal civil rights for all.

Sources:

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Daily Alta California, Volume 15, Number 5008, 14 November 1863.

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Quintard Taylor, *Shirley Ann Wilson Moore, African American Women Confront the West, 1600-2000*, University of Oklahoma Press, Aug 1, 2008.

Historical List of TAMS Medal of Merit Honorees

Awarded for distinguished service to TAMS, the medal of merit goes unawarded in some years. Convention holds that the three prior recipients may recommend a name to the board, or alternatively the board may suggest a nominee to the three past recipients.

Year	Recipient(s)	Place of Award
1963	No award	
1964	No award	
1965	Virginia Culver	Houston, TX
1966	Clifford Mishler	Chicago, IL
1967	Arlie Slabaugh	Miami, FL
1968	Ellis Edlow	San Diego, CA
1969	James J. Curto	Philadelphia, PA
1970	Mrs. C.B. Allen	St. Louis, MO
1971	Bill Spilman	Washington, D.C.
1972	Edgar Heyl	New Orleans, LA
1973	Irene Alexander	Boston, MA
1974	Dorothy Baber	Miami, FL
1975	No award	
1976	Byron Johnson	New York, NY
1977	Charles Ricard	Atlanta, GA
1978	No award	
1979	William T. Louth	Cincinnati, OH
1980	Clifford Mishler	New Orleans, LA
1981	No award	
1982	Lew Ferguson	San Diego, CA
1983	Cheryl Maisch	(No show)
1984	David Schenkman/Paul Cunningham	Baltimore MD
1985	Barbara Hyde	(No show)
1986	Charles Ricard	Atlanta, GA
1987	Dorothy Baber	Cincinnati, OH
1988	No award	
1989	No award	
1990	Cindy Grellman	Chicago, IL
1991	Al Baber	Orlando, FL
1992	No award	
1993	Peter Irion	Baltimore, MD
1994	David Schenkman	Detroit, Ml
1995	Paul Cunningham	Denver, CO
1996	Paul Cunningham	Anaheim, CA
1997	David Ganz	New York, NY
1998	No award	
1999	John Mutch	Chicago, IL
2000	Al & Dorothy Baber	Philadelphia, PA
2001	No award	
2002	CL Krause	New York, NY
2003	No award	
2004	Q. David Bowers	Pittsburgh, PA
2005	Paul Cunningham	San Francisco, CA
2006	Donald Young	Denver, CO
2007	No award	
2008	Mark Lighterman	Baltimore, MD
2009	No award	
2010	Rachel Irish	Chicago, IL
2011	No award	
2012	No award	
2013	No award	
2014	No award	
2015	Kathy Freeland	Chicago, IL
2016	Gene Hynds	Anaheim, CA
2017	Bill Hyder	Denver, CO
2018	Bob Leonard	Chicago, IL
2019	No award	
2020	No award	
2021	No award	

So-Called Dollars from the 1876 Centennial Exposition included in the Mega Red Book

The latest edition of the "Red Book" showcases over 80 so-called dollars from the Centennial Exposition—Jeff Shevlin

The seventh deluxe edition of *A Guide Book of United States Coins*, also known as the *Mega Red Book*, published by Whitman Publishing has cataloged all of the so-called dollars from the centennial exposition. Over 80 medals are depicted, along with photos, values and rarity information, many of which have never been cataloged before. Contributing author Jeff Shevlin, an expert on so-called dollars, has incorporated a different section on so-called dollars into each edition of the *Mega Red* since its inception seven years ago.

So-called dollars are US medals about the size of a silver dollar struck to commemorate events in the United States history. More than 750 varieties are known, half of which are associated with a fair or exposition; the others commemorate important events in American history.

Whitman publisher Dennis tucker says, "Jeff Shevlin's studies of So-Called Dollars are a unique feature of *Mega Red*. His latest installment, in the seventh edition, covers dozens of design types of 1876 Centennial Exposition medals, comprising hundreds of different varieties. Many of them feature portraits of George Washington, views of Independence Hall and the Liberty Bell, the signing of the Declaration of Independence, and other familiar motifs. These So-Called Dollars make very popular collectibles, and their popularity should climb as the nation nears its 250th anniversary in 2026."

As Kenneth Bressett, editor emeritus of *The Guide Book of United States Coins* said, "It is always refreshing to observe the enthusiasm shown by medal collectors for their favorite segment of numismatics. They view the artistry, history and significance of each piece as its prime importance in a way that is too often overlooked by those who simply collect coins with the objective of completeness or concern for condition."

Here is a selection of so-called dollars from the centennial exposition that are included in the *Mega Red Book.*

SH 2-18 reverse – white metal 38mm, 1876 Centennial Exposition Star So-Called Dollar

The Star design engraved by George B. Soley is combined with many other dies created for the centennial celebration by Soley. Soley was a die sinker and worked at U.S. Mint in Philadelphia from 1859 until his death in 1908. Soley's die has a "No" for number engraved into the die below the date. The example pictured has a digit "1" counterpunched into the medal indicating it is medal number one. Other than the digit "1" no other counterpunch numbers are known for any of the star reverses except for this variety in copper which is known counterpunched with an upside down "8".

SH 2-76 obverse – white metal 42mm, 1876 Centennial Exposition Washington First in War So-Called Dollar

The original version of this design of Washington's bust was engraved by Mathias Nicole Marie Vivier around 1818 for the "Series Numismatica", a series of medals struck in Europe depiction famous people. In the early 1830's Charles Cushing Wright copied Vivier's portrait design and struck a series of medals. This medal, likely engraved by George H. Lovett, copied the Washington design for the First in War centennial medal. A micro signature for United States Medal Company is noted below the bust. USMC had contracts with Lovett and Key who produced dies on their behalf. The authors believe this is most likely a Lovett creation as it was marketed by USMC along with other medals that were also engraved by Lovett.

SH 2-83 obverse - copper 40mm, 1876 Centennial Exposition Eternal Vigilance So-Called Dollar

Liberty is holding a wreath over the head of Vigilance, the dies were engraved by Charles Stubenrauch. "Eternal Vigilance" and "The Price of Liberty" appeared hundreds of times together in various newspapers and books during the first half of the 19th century. Stubenrauch also engraved the official SCD for the 1853 New York Crystal Palace Exhibition.

For more information on 1876 Centennial Exposition medals and other so-called dollars visit the so-called dollar collector's website www.So–CalledDollar.com.

The *Mega Red Book* comes with 1,200 full-color images on 1,504 pages, 50,000 individual values and 15,000 auction records. Retail list price is $49.95, though discounted pricing is often found from various sellers.

Award Medals, Medalets, and Exonumia from Louisville's Southern Exposition, 1883-1887

by Mike Miller

Collectible stock certificates incorporate vignettes from the Expo's buildings and medals.

In 1883, the civic leaders from my hometown of Louisville, Kentucky, came together to design, finance, and implement the great Southern Exposition of art, industry, and agriculture. From the day President Chester Arthur cut the ribbon to open the exposition on August 1 of that year, until the day it closed on October 31, 1887, our citizens were exposed to and participated in the latest and best technology, industry, commerce, culture, agriculture, visual and performing arts the world had to offer. During its first year, over a million attended while Louisville's population was only 160,000.

The major innovation featured was electricity. We witnessed the first indoor event completely lit by electric light. It was a true miracle. *Scientific American* issue No. 404 published September 29, 1883, put it this way, "Lighting as it does every part of the vast buildings with a soft, mellow light by which all shades of color are as discernible and the smallest needle's eye as conspicuous as by the noonday sunlight."

The exposition site was spread over 45 acres including a 600' by 900' building with 13 acres under roof. Four inner courts were ornamented with flowers and fountains. Inside hung 4,600 Edison incandescent light bulbs, each with 16 candlepower. Above the two main entrances were 165 arc lights from the Jenny Company of Fort Wayne, Indiana. The promenade into the exposition was a park with 121 varieties of trees, an electric train for families to ride, a lake with paddle-wheel rides, and an art museum shaped like a Maltese cross made out of brick. On the south side of the building was a three-acre working farm which highlighted all the crops of the South. There was also a fireworks amphitheater with a viewing area for 10,000 people and the largest bicycle track in the United States.

Inside the building was a music hall with seating for 3,000. You could hear the nation's leading orchestras and bands, see theater productions, and listen to educational lectures on a regular basis.

For 50¢ per adult and 25¢ per child you could visit 1,500 exhibits from all 38 states and many foreign countries. Highlights for each visitor included our first ice cream sodas, a 35' electric fountain, cigar factory, and the smallest engine in the world. You could see cotton picked on one day and made into a suit of clothes by the next. A Swiss chalet and Japanese village with a nine-foot crab gave it the feel of a World's Fair. An Aztec temple with 600 varieties of seeds and 800 types of wood was around the corner from an exhibit with all known rare birds and mammals. The Museum of Natural History loaned a mammoth from the Royal Museum, an orangutan from Borneo, and the fossilized remains of a

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Award Medal Images Key

1. Medal of 1883 awarded to Walter Baker & Co. for best broma, in case of issue. KY-25 Harkness, bronze, 75mm. Diesinker P. L. Krider.

2. Medal of 1883 awarded to William Mittman for best horned chair. KY-25 Harkness, gilt bronze, 75mm. Diesinker P. L. Krider. Note: this is the medal that got me started collecting Southern Exposition. Sold all my US and the rest is history.

3. Medal of 1883 awarded to B. F. Avery & Sons for best potato digger. KY-25 Harkness, bronze, 75mm. Diesinker P. L. Krider.

4. Medal of 1884 awarded to the state of Kentucky. Unlisted, bronze, 75mm. Diesinker P. L. Krider.

5. Medal of 1885 "Awarded by the Southern Exposition Louisville, KY". KY-30 Harkness, bronze, 75mm. Diesinker P. L. Krider. Note: Added heart swirl around outside on obverse and Beehive on reverse. Words changed to: "Awarded by The Southern Exposition".

Other collectibles include a variety of colorful ticket styles: complimentary, multi-day, and seasonal, plus passes for exhibitors and others associated with the exposition's operations.

Token and Medalet Images Key

1. Southern Exposition Official SCD 1883, SH 3-51, white metal, 44mm. C. Thieler engraver. Exhibition of the Arts & Industries of the World, August 1st, 100 days.

2. Progress Shaking Hands 1883, KY-LO 33 Rulau, gilt bronze, 25.5mm. Note: intermittent reeded edge groups of four. Unusual this for early period, costly extra.

Megatherium discovered in Argentina. The art museum had the most valuable art collection put on public display in the United States up until that time.

The Southern Exposition award medals, souvenir medalets, and merchant tokens represent the artistic highpoint in the numismatic history of Louisville. The diesinkers and engravers used the devices of the rising eagle, exposition building, men shaking hands, artist palette, cotton, anvil, hammer, and gear to tell the world that Louisville was ready to compete in national mercantile, agricultural, artistic, and industrial markets.

According to the 1884 Louisville directory, 478 medals, 109 diplomas, and 221 certificates were awarded during the first year of the exposition. Awards were given in five departments including natural products; machinery; manufacturers; transportation; and music, literature, and art.

The Southern Exposition attracted many national companies to share, compete, and sell their products. Winning a medal was a huge financial boost to your business. The Walter Baker Chocolate Company won their medal for the best broma, which was a strong hot chocolate drink. They discovered that leaving the cocoa beans hanging in a burlap sack drained the oil leaving the beans very concentrated. B. F. Avery & Sons were awarded their medal for the best potato digger. One man with a team could dig as fast as 15 persons could pick. It would pay for itself in four acres.

Other award medal categories included flying machines, balloons, astronomical instruments, gas engines, streetcars, and steam engines. My favorite award winner is Frank Fehr's City Brewery for their beer "...for good appearance, fine flavor, and freedom from deleterious adulterations."

The diesinker for the award medals was Peter L. Krider. He was an engraver, medalist, and silversmith from Philadelphia. He was located there because the United States Mint attracted many skilled diesinkers to help with work the mint could not do, like political, campaign, and private medals. His company struck the 1872 Cincinnati Industrial Exposition medal engraved by Anthony Paquet. During his long career, he executed many medals for other events like the Alabama State Fair, the Detroit International Fair, the Ohio Valley and Central States Centennial Exhibition, and The Southern California Horticultural Society. He also struck medals for William Barber. Krider was considered part of the Philadelphia School of Art. A single device and a minimum of writing characterized their work. With multiple devices, the Southern Exposition award medals are an exception to this rule.

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3. Southern Exposition 1883 Lord's Prayer reverse, unlisted, bronze, 13mm. George Solley diesinker and engraver.

4. Lord's Prayer reverse with ribbon.

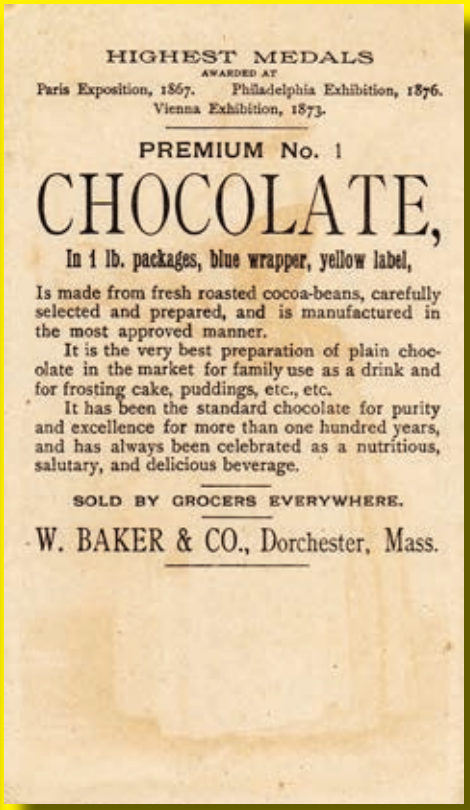
5. Lord's Prayer reverse on pin.

6. Southern Exposition Souvenir 1883, KY-LO 30 Rulau, white metal, 27mm. August 1st, 100 Days.

7. KY-LO- 30, bronze, 27mm.

8. KY-LO 30, "dug", 27mm.

9. KY-LO-30, bronze, 27mm. Rotating pin.


HIGHEST MEDALS
AWARDED AT
Paris Exposition, 1867. Philadelphia Exhibition, 1876.
Vienna Exhibition, 1873.
PREMIUM No. 1
CHOCOLATE,
In 1 lb. packages, blue wrapper, yellow label,
Is made from fresh roasted cocoa-beans, carefully selected and prepared, and is manufactured in the most approved manner.
It is the very best preparation of plain chocolate in the market for family use as a drink and for frosting cake, puddings, etc., etc.
It has been the standard chocolate for purity and excellence for more than one hundred years, and has always been celebrated as a nutritious, salutary, and delicious beverage.
SOLD BY GROCERS EVERYWHERE.
W. BAKER & CO., Dorchester, Mass.

Medal winners were eager to incorporate the news and medal images into their literature and advertising.

10. KY, Seal, men shaking hands, 1883. KY-LO 32 Rulau, bronze, 32mm.

11. KY-LO 32, s/white metal, 32mm.

12. KY-LO 32, s/white metal with eagle pin.

13. Liberty Trefoil SCD 1883, SH 3-52, bronze, 34.8mm. Edward Kretschman engraver.
14. SCD SH 3-52, white metal, 34.8mm.

15. Southern Exposition Souvenir, unlisted, 25mm.

16. Southern Exposition Souvenir 1883, KY-LO 34 Rulau, bronze,15mm. Rosette reverse struck by Scovill Mfg.

17. Southern Exposition 1883, McBurnie Shoes, KY-LO 19 Rulau, gilt bronze, 13mm. Compliments of McBurnie, 4th Avenue.

18. Southern Exposition Souvenir 1884, KY-LO 30 Rulau, bronze, 27mm. Over/stamp 100 Days to 60 1883 to 1884.

19. KY-LO 30, 1884 with eagle pin.

20. Kentucky seal, men shaking hands, 1884, unlisted white metal, 32mm. Closed Oct. 25. 1884.

21. Female with outstretched arms, 1885, KY-LO A18 Rulau, white metal, 35.1mm. SCD SH 4-31. Note: based on centennial medal engraved by William Barber.

22. Southern Exposition Progress, 1885, R-KY-LO 14c Rulau, bronze, 25mm. Note: Howe Machine Company helped get this medalet produced.

George Soley was the engraver and diesinker for the Southern Exposition medalet with the Lord's Prayer on the reverse. In 1875, he bought the first steam coin press which was being surplused from the United States Mint in Philadelphia. He also bought the collars he needed from the small gold dollars the mint had ceased to use. He refurbished the press to work manually and then took it on tour to expositions and parades. In 1876, Soley displayed the press at the Centennial Exposition. He used it to strike one of their 13mm medalets. He also struck them for the Brooklyn Bridge in 1883 and World Fairs in 1893, 1901, and 1904. He struck the small medalets with an official logo for the Expo on the obverse and The Lord's Prayer on the reverse and then sold them for a quarter. He engraved the dies using his patented invention a "Hand Tool for Carving and Engraving". This steam coin press is currently on display at the American Numismatic Association Money Museum in Colorado Springs, Colorado.

The *Harper's Weekly* edition published August 4, 1883, summarized the exposition this way, "The Great Southern Exposition…is an undertaking of the utmost importance, not only to the South, but to the entire Union, and the promoters are entitled to the highest credit. It is one of the most significant and most hopeful of all enterprises in the New South…The Louisville Exposition will be in a striking sense an event of National Importance."

By the time the Southern Exposition had run its course in 1887, it had left Louisville and her citizens transformed. We had 94 miles of trolley track-twice the amount of any city our size. We had the world's largest tobacco and leather tanning market. We were the largest producer of iron pipe, plows, and jean cloth in the United States. We increased our public school's attendance with new schools built in each ward.

The legacy of the beauty the medals, medalets, and exonumia produced during the Southern Exposition spark the imagination of a time when Louisville was able to dream big and make

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it happen.

A special thanks to Andy Albatys and George Breeding for their help with this article. A special recognition goes to Louis Cohen who collected Louisville postal history most of his adult life. Many of these rare artifacts were from his collection.

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National Commemorative Medals as Awards and Varieties

by Ray King

National Commemorative Medals (NCMs) are a fascinating aspect of exonumia in which mintages of 20,000 are considered quite common. These medals can sell as cheaply as three dollars or so in bronze at coin shows, and thus provide an affordable part of our hobby for the most budget conscious collector or even young numismatists (or exonumismatists). Medals from the Bicentennial observation, which were produced by the US Mint in vast numbers, can even be had as cheaply as a dollar at shows and over a dealer's counter! What exactly are NCMs? NCMs were first described by Howard Turner in a series of articles for *The Numismatist*. NCMs are sponsored by private organizations and struck by the US Mint after legislation by Congress on a cost-recovery basis. The legislation authorizes the medal and specifies the maximum number to be struck as well as the sizes and metals to be used. These medals range from bronze, silver, and gold to platinum and palladium. These medals commemorate a significant event or person, similar to the commemorative half-dollars produced by the US Mint. As that program waned, NCMs, along with Heraldic Art Medals (described in the March/April 2017 *TAMS Journal*) honor or highlight worthy individuals or organizations. This article will primarily focus on the latter.

William (Bill) Swoger and John T. Dean, respectively, wrote and self-published authoritative books further describing these medals, and each proposed classification systems that have been adopted by the various slabbing services. Such schemes facilitate collecting these fascinating depictions of American history. Each book has its advantages, but the author has a bias toward John Dean's book and consequently his classification system, due to Mr. Dean's unfailing years-long willingness to educate the author, who ardently collects these treasures. While the NCMs classified by Mr. Dean range from mintages of one medal (which are not considered collectible) to hundreds of thousands, the enigma of the group is the Federal Land Banks medal, which is very seldom seen despite its mintage of 2,000. Other NCMs of similar or even lesser mintage are seen much more regularly. This puzzle motivated this avid reader of the *TAMS Journal*, but first-time exonumia author, to look into the situation.

Congress authorized (Public Law 89-679, 80 Stat. 956, 15 OCT 1966) the mintage of 2,000 Federal Land Banks large (three-inch) "golden bronze" medals in 1967 for the 50th anniversary of the Federal Land Banks System. The Farm Credit Administration, the parent organization of the Federal Land Banks, presented the first one to President Lyndon Johnson, one to former President Dwight Eisenhower, one to Secretary of Agriculture Orville Freeman, one to Governor Robert Footell of the Farm Credit Administration, and one to each to the 13 members of the Federal Farm Credit Board, according to Turner in his July 1968 *The Numismatist* article. The rest were distributed to the 12 Federal Land Banks for them to "award during the course of the year to individuals or organizations which have made outstanding contributions to agricultural progress" (page 861).

Federal Land Banks medal and a mounted presentation specimen.

These award medals appear to have been typically mounted in wooden frames or perhaps glued onto plaques, and not offered for sale to the public. In that way they are akin to "challenge coins," similar to what has become increasingly popular in the US military. Mr. Turner, who numbered this NCM as #18 (Dean numbers it D1967-2a, while Swoger numbers it 202), noted that these medals are "very difficult to obtain" a year after they were minted, a condition that remains the case over 50 years later. The author suspects the difficulty arises primarily due to the fact that they were awarded and not sold and that they are incorporated into honorific hardware. Please see images of the elusive Federal Land Medal,

Left, the original founders medal. Right, the reenactment medal.

both mounted and unmounted (images of the Federal Land Banks medal courtesy of Mr. John T. Dean).

Another NCM whose primary purpose was to recognize the outstanding service of an individual or organization is the medium-sized bronze 1960 "Pony Express Rider's Medal" (Dean numbers it D1960-2d while Swoger numbers it A31-11), a variant of the National Pony Express Founders medals, which were struck in silver (3000 minted), gold (two minted), and platinum (one minted). A "Pony Express Rider's Medal" was awarded to each of the 960 riders of a re-enactment of the historic Pony Express from 19 to 28 July 1960. The remaining 40 or so of the 1,000 minted were donated to libraries, museums, and historical societies located along the route and in Washington, DC. Please see images of the reverses of the National Pony Express medal and the "Rider's Medal," which vary in their medal composition and the information at the six o'clock position on the reverse of the medals.

Before we close, let's consider one more NCM variant, one that is not properly a NCM. First, readers need to know (as undoubtedly many readers of this journal already do) that some of the larger NCM were minted by the Medallic Art Company (MACO), either exclusively or in addition to those minted by the US Mint. The first of the Statue of Liberty Centennial Series (Federal Hall National Memorial) was minted by the Philadelphia Mint as a small medal in silver (5,000 minted) and gold (ten minted). The author purchased a variety of the large medal, which was minted in bronze by MACO, but silver in tone. It weighs approximately one ounce more than it should, too much to simply be a plated bronze piece. The author suspected it was a silver trial piece. Analysis by David Emslie, however, revealed that it is actually steel (please see image of the analysis)! The author is seeking additional information on this piece and looks forward to writing more about it in the future. Please see images of the small silver medal, the large bronze medal, and the large stainless steel variant.

The author, a US Air Force veteran, has collected coins for five and a half decades (since age 7), but is relatively new to exonumia. Ray welcomes readers' comments and input and would greatly appreciate any information that

Above: the obverse and reverse of the smaller silver, regular bronze, and author's stainless steel specimens of the Federal Hall National Memorial medals.

Right: the analysis showing that the odd medal is primarily iron (Fe) and chromium (Cr), a metal composition known as "stainless steel."

the readership is willing to share about these medals. Ray is particularly interested to learn more about the Federal Land Banks medal and the steel Statue of Liberty medal described above. He can be reached at skyking321@aol.com.

The Clay Tokens of George Ohr

by Ellen Lippert

The pottery of George Ohr is captivating (Figures 1 and 2). Deformed and manipulated shapes that sag and bulge are often coated in vibrant glazes that bubble, run, or ooze. Their lopsided statures and crumpling physiques possess an irreverent liveliness made all the more apparent when placed alongside the stoic Greek and Chinese pottery forms that were popular during Ohr's time. Mirroring these unique wares is the potter himself, whose personality and life story is just as vibrant, irreverent, and, now, legendary (Figure 3).

Existing within his famed oeuvre are lesser studied objects often termed "trinkets"[1]. Among these are a small collection of six clay tokens bearing crude and highly sexualized messages made of letters, numbers, and images (Figure 4). Despite their provocative nature and famous maker they remain almost completely unstudied. This article will trace Ohr's history as a potter, businessman, and self-promoter during the last quarter of the nineteenth century in order to provide a better context from which to examine his provocative collection of six clay tokens.

A Brief History of a Unique Personality

George Ohr was a potter from Biloxi, MS, who lived from 1856 to 1918. Much of the information we know about Ohr comes from his brief two-page 1901 autobiography titled "Some Facts in the History of a Unique Personality"[2] in which he lays out his life from birth until the year 1883. From the start Ohr presents himself as different, labeling himself the "lone duck" of the family, despite having four siblings.

Throughout his early years Ohr struggled to find his calling and purpose, bouncing between jobs that never lasted long and didn't suit him. However, in 1880 Ohr received a letter from family friend and well-known potter Joseph Meyer offering to teach him the potting trade in New Orleans. After receiving Meyer's invitation Ohr states he "stole a freight train at 11:65, and p.d.q went under the night and over terra firma." According to Ohr, when he found the potter's wheel "I felt it all over like a wild duck in water" and from that moment on dedicated his life to making pottery.[3]

Figure 1: Crumpled vessel, c. 1895-96. 2 ½" x 4 ½". Image Courtesy of Rago Auctions, ragoarts.com.

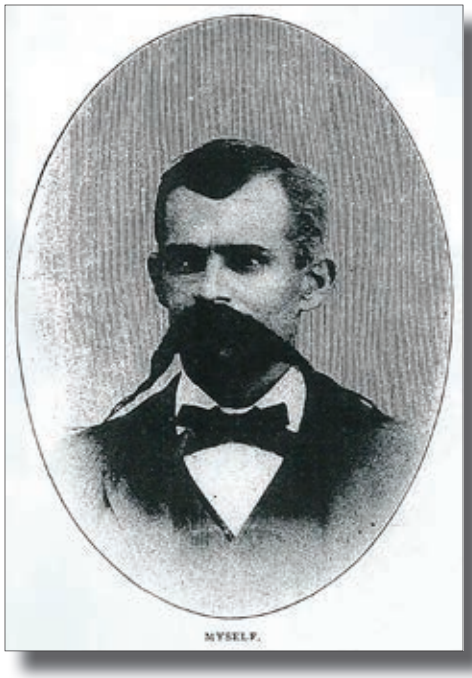


Figure 3: Photograph of George Ohr, c. 1890s. Collection of the author.

Figure 2: Teapot, c. 1897-1900. 7 3/16" x 7 1/8". Wikimedia Commons/public domain.

After learning the basics from Meyer Ohr "took a zigzag trip for 2 years, and got as far as Dubuque, Milwaukee, Albany, down the Hudson, and zigzag back home." During that time he "sized up every potter and pottery in 16 States, and never missed a show window, illustration or literary dab on ceramics since that time, 1881."

When he returned, he spent two more years in New Orleans working to save money to build his own pottery studio which he opened in Biloxi in the mid 1880's. In 1886 Ohr married seventeen-year-old Josephine Gehring and together they had ten children, though only five would survive their parents.

1894 proved challenging for the Ohr's. That year Ohr's five-year old son Asa died, the second child the Ohr's had lost since 1887. To add to their grief Ohr's studio burned to the ground in October of that same year. Ohr was able to rebuild quickly though this would not be the last blow for the Ohr's as they would grieve the loss of three more children.

Ohr kept all of the pots damaged

Figure 4: Front (top row of images) and back of five clay tokens, c. 1885-1900. 1 ¼" diameter x 1/4" thick. Collection of the author.

in the fire and placed them on a high shelf in his studio. He called them his "killed babies" or "burned babies" and refused to sell or dispose of them. When asked why he kept all his damaged pots he responded, "Did you ever hear of a mother so inhuman that she would cast off her deformed child?"[4]

Quotes like this are revealing because they provide us, over 120 years later, a glimpse into Ohr's motivations and artistic philosophy. Whether because of the fire, the deaths of his children, the natural parallels between art making and creation, or for other reasons Ohr drew an analogy between his living children, which he called his "live pottery"[5] and the creations he made on the wheel which he often referred to as his "clay babies." Each were beings brought into existence by Ohr's own actions and each he saw as extensions of himself. While Ohr's creativity and desire to make a living drove his pottery production he also had a deeper spiritual connection to his clay creations.

Throughout the years Ohr cultivated a successful pottery business that was well-known to local Biloxians and northern tourists who wintered on the Gulf Coast. A tourist booklet from 1894 entitled "Along the Gulf: An Entertaining Story" devotes a section to Ohr and describes him as, "the artistic potter whose quaint and indescribable shapes in clay have made him famous all over the United States." The booklet declares his studio (Figure 5) to be "one of the show places of the town" and recommends that "visitors to Biloxi make it a point to visit it during their stay." He was also recognized by well-known critics of the time such as William King, respected art pottery collector and writer for the *Illustrated Buffalo Express* and Edwin Atlee Barber, ceramic historian and author of the foundational books *Marks of American Potters* and *Pottery and Porcelain of the United States* in which he described Ohr's pottery as "one of the most interesting in the United States."[6]

Figure 5: Postcard featuring photograph of Ohr's second studio, c. 1895. Collection of the author.

Still, Ohr felt he had not achieved the level of fame his pottery deserved and stated "When I am gone . . . my work will be praised, honored and cherished. It will come."[7] These seemingly prophetic words have made the Ohr legend all the more enthralling. In 1908, at the age of 52, Ohr stopped producing work. With money

he received from an inheritance, Ohr bought a car dealership and went into business with his sons. He boxed up his wares and tucked them away in the attic of the dealership.

This is where his pottery remained for half a century until New Jersey antiques dealer James Carpenter discovered his trove in the 1960s. He bought the entire collection, rumored to be between 6,000 and 10,000 pots and launched Ohr onto New York's art world stage. Since then Ohr's pottery has enjoyed much more critical and popular attention. His wares routinely fetch multiple thousands of dollars at auction, some as much as $100,000 and more. No less than seven books (including my own) and scores of articles have been written on Ohr in the last few decades and the Metropolitan Museum of Art recently acquired a significant collection of Ohr's pots from noted ceramics collector Robert Ellison who died in 2021. Ohr's pots have even been collected by well-known artists like Andy Warhol and Jasper Johns, who used them in several of his artworks. Indeed, over the past sixty years Ohr has emerged as a major figure in American art.

Ohr's story is one of legend: the misunderstood potter dedicated to his craft gives up in frustration only to have his wares discovered and posthumously praised and valued. However, it would be a mistake to focus solely on these captivating broad strokes without taking a closer look at the ways in which he responded to the events and shifting culture of his lifetime.

America's Gilded Age

Ohr's professional life spanned the last quarter of the nineteenth century, a tumultuous and formative time in the nation's history characterized by rapid economic growth. This period, known as America's Gilded Age, takes its name from Mark Twain's and Charles Dudley Warner's 1873 satire *The Gilded Age: A Tale of Today.* As gilding will mask a baser material, this period of post-Civil War peace and economic fortune was supported by a corrupt system of ruthless bankers, land speculators, and politicians who cast the majority of Americans into significant socio-economic and spiritual turmoil.

It is during this time that the U.S. sees the emergence of large-scale corporations while enjoying the benefits (and suffering the consequences) of mass production. New forms of advertising, promotion, and commercial display as well as a proliferation of newspapers, magazines, and books created a new modern mass culture. Robber barons like the Fords, Carnegies, and Rockefellers made hundreds of millions of dollars and wages increased for skilled workers, but more and more people were cast into abject poverty. Various threads of individualism arose to combat the progressive mechanization of society and socialism became increasingly popular due to the staggeringly unequal distribution of wealth. The country was torn between progress and tradition, greed and benevolence, American ambition and human rights.

Ohr may have appeared to be a small-town southern craftsman tucked away in Biloxi far from the nation's metropolitan cultural hubs, but he was very aware of the changes sweeping through Gilded Age America.

The Ohr Spectacle

To make himself heard amidst all the personalities given voice in the wake of evolving mass communication, Ohr used his physical appearance, studio, and words to make a spectacle of himself.

Ohr's long handlebar mustache, always apparent in photographs (Figure 6), was a key part of his identity. More often than not, people intending to write about Ohr's pottery focused instead on his striking and unforgettable physical appearance. An observer's description is the typical impression Ohr made on everyone:

Entering the house that Ohr built, you find, bending over his wheel or

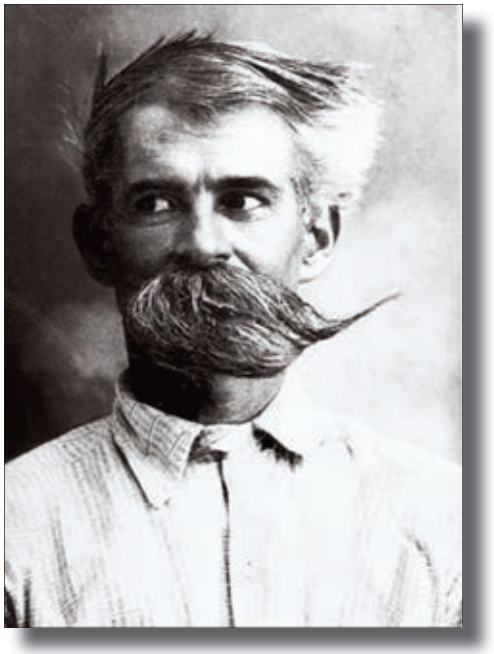


Figure 6: Gag portrait of George Ohr taken before April 18, 1918. Wikimedia Commons/public domain.

patting into shape—more probably out of it—his latest creation, the potter himself. His eyes hold you first—wonderful eyes, big, bright, brown, wild like those of a startled animal. And then your gaze gets tangled in the meshes of his mustache and so lost for awhile. For it is impossible to tear your fascinated eyes away until they have followed all the twists and turn of that hirsute ornament and discovered its ends as they curl for the third time about his ears.[8]

Ohr's studio was another aspect of the spectacle. When his first studio burned own in 1894, he replaced it with a peculiar juxtaposition of Chinese-esque pagoda and traditional southern wrap-around porch (Figure 5) that towered over the other unremarkable buildings in the vicinity. On the bottom floor was his studio equipped with doors open to the public welcoming onlookers to witness his amazing feats in clay. Inside sat the mad potter surrounded by his clay babies in all their variations and poses (Figure 7).

So too did Ohr take advantage of the proliferation of newspapers and journals to reach audiences across the country. Ohr was published in or written about in periodicals spanning the

Figure 7: Interior of the Biloxi Pottery, Biloxi, MS, 1901. Wikimedia Commons/ public domain.

country including Buffalo, Chicago, Indiana, and New York.[9] These writings were extensions of the eccentric persona live audiences were treated to. Below is an excerpt of a letter to C.L. Alexander, a former state senator who retired to Biloxi. Though not published it is an apt example of Ohr's writing style:

G.E. Ohr Will and can Make any of the high Priced Payers—of Rookwood Teco—Vanbriggle or Capitalized companies Servents Work—"show their HAND—As to where is the Potter—that can" "Father the Art Produced—The outcome would "BE" that Five—or Fifteen Did the "JOB on Pot While in Sculptertng—Carving—of Paintings it dont Take a Doz' to Accomplish Art Pottery—(Originality does not Emenate from A Company of regiment ((Cromos and Photos Are "PICTURES"—But sutch dont command Fabulous Prices As "Real—head-heart-hand-and Soul" "ART."[10]

Ohr's curious writing style is a blend of letters, numbers, grammatical inaccuracies, misspellings, homegrown sayings, and word gags (the unnecessary capitalization of the word "Capitalized" in the second line, for example). The result is a visually chaotic message that can be difficult to decipher, especially given that most of Ohr's grammatical cues are meaningless. The random capitalizations, hyphens, and quotation marks don't identify quotes from other sources or instruct the reader on paragraph phrasing. Neither are the misspellings attempts to provide the reader with phonetic pronunciation, i.e. "servents" and "sutch" misspelled above are still pronounced the same way. Rather, their only purpose is to visually confuse the passage and thus express the backward and loutish language of the character. This technique has its roots in Southern humor as a means of providing a vivid contrast between stereotypical Southern characters and the more formal manners of speech associated with the privilege and education of those from the North. George Washington Harris' famed character Sut Lovingood is a good example. Much of the tactics Ohr used to cultivate his distinct persona also emphasize a southern type (eccentric, illiterate, uncouth) that his primarily Northern audience had come to expect from inhabitants of the Southern states.[11]

In the passage above Ohr is challenging pottery businesses, like Rookwood, Teco and Van Briggle that use assembly line production, to show their "hand" and reveal a potter that can make a complete pot from start to finish. The implication is that their workers can only do one small part of the larger process of creating pottery and therefore haven't created or "fathered" anything of their own. Ohr claims that it doesn't take a dozen ("doz") people to create art pottery and that originality doesn't come from a company who regiments the creativity of its workers. Ohr concludes that true art, such as what he makes, is real one-of-a-kind ("real head-heart-hand-and Soul") art born from the heart and soul of a single person.[12]

In addition to revealing Ohr's peculiar writing style, this excerpt also gives us some ideas about Ohr's social and economic philosophies Ohr is clearly aware of his competition in the art pottery world (Rookwood, Teco, Van Briggle) and condemns their assembly line methods as capitalistic and the workers as servants. Such business models were coming under fire in the late 1800s. Important figures in the Arts and Crafts Movement and socialist movement in America decried this kind of working environment as damaging to the souls of employees. If a worker could never see the final product and were only cogs in a larger machine they would never realize their full potential.[13]

Ohr was aligned with this philosophy. To him, pottery was more than just labor and product; his pots were extensions of himself and he was their father. His pots were his "mudbabies", and the process of throwing a lump of clay was akin to creating life. Making pottery was a business, a socio-economic philosophy, and a spiritual exercise for Ohr.

Can the same assumptions be

made about his wares that were less artistic and more "trinket"-like, his clay tokens for example? Would Ohr have considered his clay tokens with the same spiritual depth? Perhaps not, however the information provided here is intended to show that Ohr was aware of and responding to the shifts in Gilded Age culture in which he lived and worked. Even if Ohr didn't feel as much of a spiritual connection to his clay tokens it is difficult to accept that these objects were unrelated to the events surrounding him.

Ohr's Clay Tokens

The entirety of Ohr's token collection consists of six double-sided clay coins bearing pictures, words, and numbers combined to form twelve messages, all crudely sexual (Figure 4). Some coins have ridged perimeters while others are smooth, suggesting at least two different casts. The least offensive messages of these read:

Good for one screw
I love you dear
Give me some
A screwing match
Let's go to bed

Very little is known about these tokens. None of the coins are signed or dated, which was Ohr's custom for much of his art pottery. There is no information on how they were distributed: were they sold or handed out? In sets or individually? Further there is no definitive information about when Ohr started making them or how many are even in existence, though prominent Ohr collector, the late Marty Shack, has stated "[b]esides the sixty odd sets I bought from the family I would doubt if another twenty sets survived[14]. This approximation would put the number of individual coins made somewhere between 360 and 480. Ohr's tokens can still be collected, but a complete set doesn't fetch anywhere near as much as a highly collectable art pot though prices for Ohr's tokens have been increasing.[15]

While Ohr did make wares that can be more accurately described as gags and trinkets, such as banks shaped like spinning tops, seashell business card holders, or sculptures of top hats (Figure 8), his clay tokens are unique within this group as well. The sexual crudity of Ohr's tokens place them in a category all their own and unlike his other trinket wares the coins have no place in one's everyday life. They can't sit out on a desk or be given as a gift. One would even be reluctant to carry them around in their pocket. All of this suggests that Ohr's tokens were created for a specific audience.

Significantly, these pieces have been referred to as brothel tokens though there is no evidence to suggest they functioned as such. They certainly carried no currency in actual brothel houses nor did they name specific businesses or locations. Still, this may not be so far from the truth.

Storyville

On January 1, 1898 the thriving port city of New Orleans began its experiment with legalized prostitution that lasted for almost nineteen years. From its opening to late 1917 when the United Stated entered World War I[16] Storyville was a seductive, scandalous, and wickedly thrilling experiment.

Since its beginning, the port of New Orleans had been a cultural hub, mixing strangers of various cultures, backgrounds, interests, and pursuits. Well-suited and positioned for the business of prostitution New Orleans offered many brothels even prior to the establishment of Storyville.

As lucrative as these entertainments were, they went hand-in-hand with crime and disorder. Proposed by Alderman Sydney Story, Storyville was an attempt to contain the raucousness while still reaping the financial benefits. Story introduced legislation that denied housing for immoral purposes outside a certain area creating a concentrated zone of prostitution and wildness that was located just north of the French quarter. In this way officials could confine the disorder to a single area while also taxing the businesses and systematically and legally reaping its benefits for the greater good. As the brothel houses gained in popularity, restaurants and saloons opened turning the area into a full-fledged entertainment destination.[17]

Though Storyville wasn't the only area of legalized prostitution, it was known for the specialized enticements to be had there.[18] In an area that blended black, white, rich, and poor no fantasy was off the table including children. This is in large part why to this day Storyville remains legendary.

Ohr and Storyville

Storyville has left its mark on American history and Ohr, ever the promoter and salesman, would certainly have been attracted to such a spectacle less than 100 miles from his home in Biloxi. Ohr had already frequented New Orleans in the years prior to Storyville's beginnings: during the first half of the 1880s he was a student of Joseph Meyer's in New Orleans; from 1885 to 1890 he worked at the New Orleans Art Pottery; and in 1889 he lived at 249 Baronne Street, just three blocks south of Basin Street, a main thoroughfare in Storyville. It's very likely that Ohr would have continued to travel to New Orleans even after settling in Biloxi, especially given the opportunities Storyville's tourists offered.[19]

In what ways did Ohr take advantage of the particular opportunities offered by Storyville? This is difficult to answer but I argue that it is connected to Ohr's tokens. Though Ohr's coins weren't used as currency, other tokens did function that way in Storyville's houses. According to Louis Crawford and Glyn Farber, authors of *Louisiana Trade Tokens*, the only book to index and research the various trade coins used in Louisiana, "[t]okens were… used in houses of ill repute, primarily in the famed 'Storyville' district of New Orleans… The customer would buy the token from a contact (often the bartender) and after services were ren-

Figure 8: Card holder, bank, and sculpted hat, c. 1885-1900. Size ranges from 3"x 2" to 4" x 6". Collection of the author.

dered, he would give the girl the token plus whatever tip he deemed sufficient. In this way, the Madam was assured of getting her cut while the girl was able to keep all her tips."[20]

The authors further note that "[s]everal tokens are known from businesses that have been documented to be connected with brothels, but since most indicate a numerical redemptive value they may have been simply bar checks rather than 'house' tokens." A coin for the Arlington Saloon, reading "Good for 5¢ in Trade" is a good example. Exactly what "trade" the coin holds value for is undefined.

Ohr's coins don't resemble the tokens used in Storyville which were largely about identifying worth and trade-for-service value. Indeed, none of his coins denote any financial value with one exception that reads "Good for one Screw."

Despite this I argue that Ohr's tokens were connected to Storyville though perhaps for different reasons.[21] Ohr's tokens are so different in design and function from other Storyville and brothel tokens because his weren't attempting to offer trade for a service or function in any real way within the houses themselves. Instead, he was offering a souvenir, a memory and reminder of the wild times and fantasy had in Storyville.

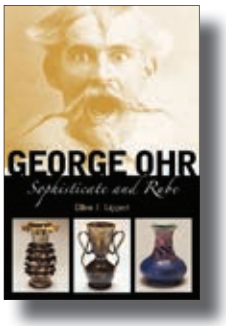
A brothel token, even when exchanged for a service, is an abstraction of value. The token's purpose and worth is limited to only a very specific place or very specific thing. Further, the actual value of the coin isn't equal to the amount of money needed to purchase said service, i.e. the amount of money needed to purchase a single "screw" is far more than the value of a coin reading "Good for 1 Screw" especially when made of clay as was the case with Ohr's. They merely represent that the service or product has already been purchased. The coins themselves can't compensate for it. Some coins in Storyville could be redeemed for an actual service or product, but only had value within the Storyville construct. In other words, they functioned in a realm of fantasy – tokens with various descriptions granted arbitrary value in a limited location designed specifically to fulfill fantasy. It is in this way that Ohr played upon the tourists and business opportunities of Storyville. Not by creating tokens for service, but by creating tokens that exploited the crude and authentic fantasy that Storyville was built around. In this light the vulgarity of his coins not only make sense, but are well suited to the atmosphere:

Leaf [ve] me feel your cock
Give me some
Let's go to bed
Put it inside
Can I screw you

It is unknown (and unlikely) that Ohr ever made much money from his coins. There is no record that they were purchased as his art pottery was purchased. However, like a business card handed out at a convention, Ohr's coins associated the frenzied mustached potter, and thus his wares, with the fantasy of Storyville and suggests that Ohr's tokens were yet another means of promotion that Ohr perceptively utilized.

Many questions still surround the purpose of Ohr's tokens. There is much more we don't know about these objects than what we do. However, given Ohr's perceptive advertising responses to Gilded Age cultural and promotional shifts as well as his proximity to Storyville (in itself a product of that specific moment in American history), it is difficult to write them off as mere trinkets. Instead they become artifacts that can inform a better and more complete understanding of a bygone culture.

[Endnotes on page 246 following.]



Appetite whetted for more Ohr? See Ellen's 240-page 2013 book at https://www.upress.state.ms.us/Books/G/George-Ohr, a bargain at $40.

Endnotes

[1]Authors Eugene Hecht and Robert Blasberg have repeatedly used the terms "novelties," "trinkets," and "gags" when describing and categorizing Ohr's wares in their books *After the Fire: George Ohr, An American Genius* (Lambertville, NJ: Arts and Craft Quarterly Press, 1994), and *George Ohr and His Biloxi Pottery* (New York: J. W. Carpenter, 1973), respectively. Garth Clark in *The Mad Potter of Biloxi* (New York: Abbeville Press, 1989), 124 notes that in Ohr's coins "[t]here were neither ironies nor transformations…to make them anything more than novelties."

[2] George Ohr, "Some Facts in the History of a Unique Personality," *Crockery and Glass Journal*, 54 (1901): 1. The moderate amount of critical attention Ohr received during his lifetime was largely focused on his pottery and his eccentricities rather than on Ohr the man. Very little about Ohr's own history, personal beliefs, inspirations, etc exist. Writings such as this autobiography are very insightful as are letters Ohr published in journals and even messages he scratched into his pots. All of these add a level of insight that is often overlooked in critical publications of the time.

[3] Joseph Meyer worked for the New Orleans Art Pottery, which would become the basis for the famed Newcomb Pottery where he continued to work until 1927. Meyer was a central figure in art pottery of the late 19th and early 20th centuries.

[4] Della Campbell McLeod, "The Potter, Poet and Philosopher," *Memphis Commercial Appeal*, 27 June 1909, front page.

[5] "Biloxi Pottery," *Biloxi Daily Herald*, 3 December 1893, [page unknown]. The article describes the following conversation during an interview with Ohr:

> "Every now and then a piece of pottery is broken:
>
> 'Who did that, Mr. Ohr?"
>
> "Why, can't you guess?"
>
> "No." Then a merry laugh rings as he lifts up the curtain, and there is a scamper of little feet. "That's my live pottery," he says; "but they must break something, and this bank never fails, for things are dirt cheap."

[6] Edwin Atlee Barber, *The Pottery and Porcelain of the United States* (New York: G. P. Putnam's Sons, 1901).

[7] *Times-Picayune*, October 1894.

[8] William King, "The Palissy of Biloxi,", 12 March 1899, 4. Description from an unidentified observer.

[9] Naturally Ohr was featured in regional southern periodicals such as the *Biloxi Daily Herald*, the *Commercial Appeal*, and *Southern Quarterly*, but he reached far beyond these geographic boundaries. *Brick*, which published the first known article on Ohr, was based in Chicago and the *Clay Worker*, which printed the Hutson article "Quaint Biloxi Pottery," was based in Indianapolis. "Palissy of Biloxi" (1899) was published in the *Buffalo Express*. The *Crockery and Glass Journal* was a New York trade paper. Ohr even managed to secure mentions in elitist New York art magazines such as *Harper's Monthly* and *Art Interchange*, albeit rarely.

[10] The letter, dated 31 March 1915, is reproduced in Richard Mohr, "Mudpies for Keeps and Usefulness," *Journal of the American Art Pottery Association*, 2 (2001):16. Mohr got a copy of the letter from the Biloxi Public Library.

[11] Carol Boykin in her essay "Sut's Speech: The Dialect of a 'Nat'ral Borned' Mountaineer," in *The Lovingood Papers*, ed. Ben Harris McClary (Knoxville: University of Tennessee Press, 1965), 38, 40 illustrates the ways in which George Washington Harris confused the page for his character Sut Lovingood and the reasons for doing so. I have extrapolated her insightful ideas and applied them to a greater understanding of Ohr.

[12] This final phrase bears a remarkable resemblance to famed art critic John Ruskin's words regarding the spirituality inherent in the production of art, " 'Fine Art' is that in which the hand, the head, and the heart of man go together." John Ruskin, *The Two Paths* (New York: J. Wiley, 1859), 52.

[13] William Morris, *On Art and Socialism* (London: John Lehmann Ltd., 1947), 99.

[14] Marty Shack, email message to Ellen Lippert, July 3, 2008.

[15] Depending on size, complexity, and glazing Ohr's art pots can go for anywhere from $1000 to over $100,000. Typically, a set of Ohr's clay tokens sells for around $1500, though in January 2020 the Rago Auction House sold a 5 piece set for over $5,000.

[16] At this time the federal government passed a law prohibiting prostitution within a five-mile radius of any military installation, thus forcing Storyville to close

[17] Various versions of the Lorette ordinance, passed in 1857 and 1865, did not outlaw prostitution but instead tried to restrict it to certain areas, according to Pamela D. Arceneaux, *Guidebooks to Sin: The Blue Books of Storyville, New Orleans* (The Historic New Orleans Collection: New Orleans, Louisiana, 2017), 28. Al Rose in his book *Storyville, New Orleans* (Tuscaloosa: University of Alabama Press, 1974) provides an entertaining outlines of Storyville's beginnings.

[18] According to Arceneaux, *Guidebooks to Sin*, 29 Virginia City, Nevada was the first location to assign prostitutes to a geographically prescribed area. She also notes that Omaha, Nebraska and Waco and San Antonio, Texas also implemented similar legislation in the late 1880s.

[19] Eugene Hecht, *After the Fire: George Ohr, An American Genius* (Lambertville, NJ: Arts and Craft Quarterly Press, 1994), 14, notes that the New Orleans city directory for 1889 carries the entry: "Ohr George E Potter, r. 249 Baronne" so we know he was in residence there for at least that year. Hecht confirms that Ohr split his time between Biloxi and New Orleans because his wife Josie, still in Biloxi, became pregnant with their second son, Leo Ernest, during this time.

[20] Louis Crawford and Glyn Farber, *Louisiana Trade Tokens, second edition* (Token and Medal Society, 1996), 11.

[21] Though Storyville was the only area of legalized prostitution in the U.S. during this time, other well-known zones of prostitution existed around the country. It is possible that Ohr also intended to appeal to those patrons with his tokens, but no evidence has been found as of yet linking him to these other locations.

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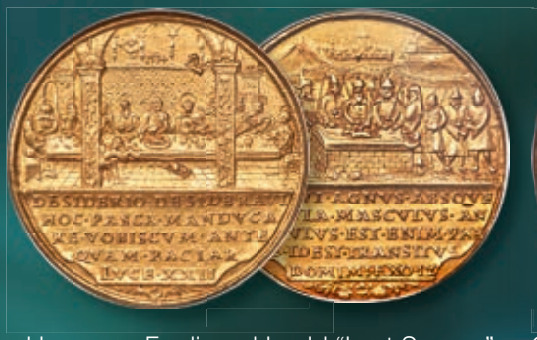

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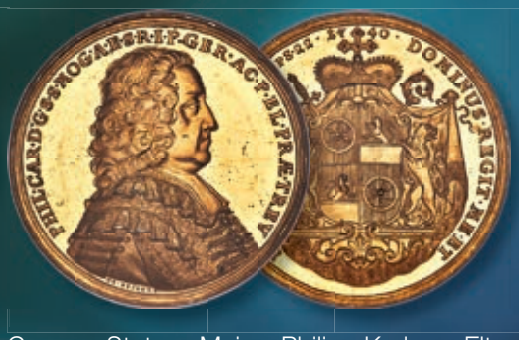

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Jerry Siegel was born on October 17, 1914, in Cleveland, Ohio; his parents were Jewish immigrants who had fled antisemitism in their native Lithuania in 1900. Joe Shuster was born in Toronto on July 10, 1914; his father was from Rotterdam and his mother had come from Kiev. The family moved to Cleveland in 1924, where he became friends with Siegel in high school. They shared a love of science fiction, adventure fiction, and movies.

After developing the comic strip characters of Superman, Clark Kent, Lois Lane, etc., Siegel and Shuster began a six-year quest to find a publisher. Eventually they sold their concept to DC comics for just $130. Superman began as one of several anthology features in the *National Periodical Publications Action Comics* #1 in June 1938. In 2021, a nearly pristine copy of this comic book sold for over three million dollars! Superman proved so popular that National launched his own self-titled comic book, the first for any superhero, premiering in the summer of 1939. And the rest is history.

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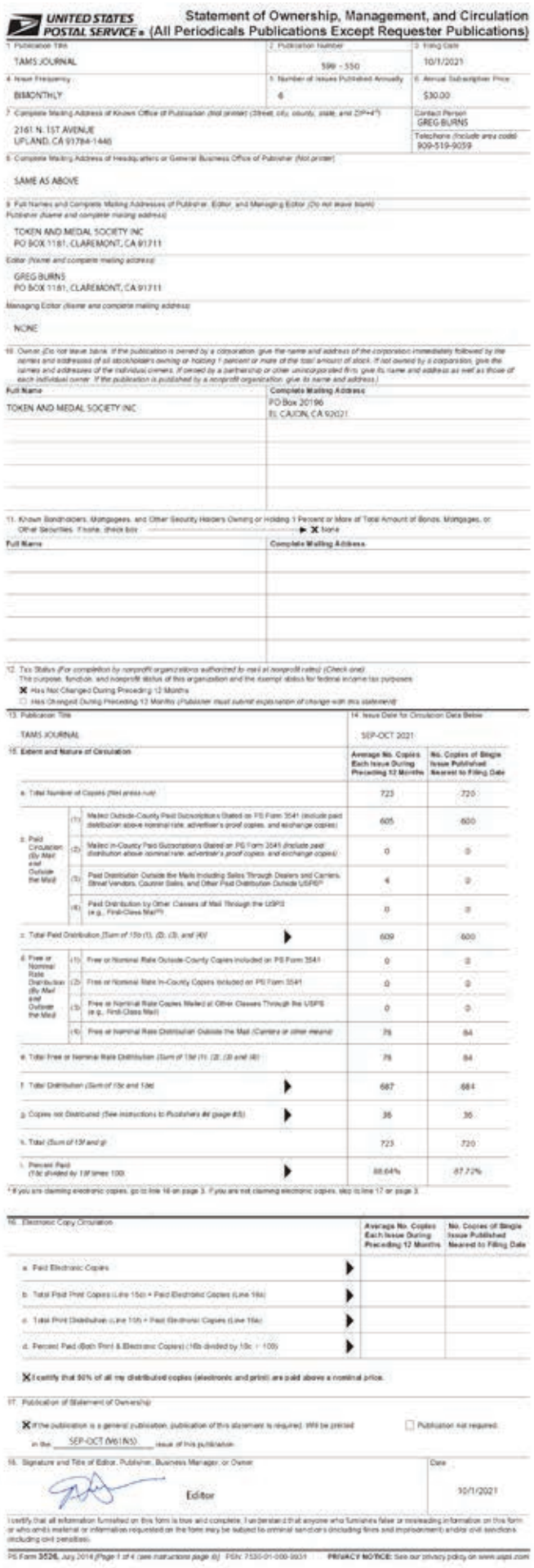

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Letters

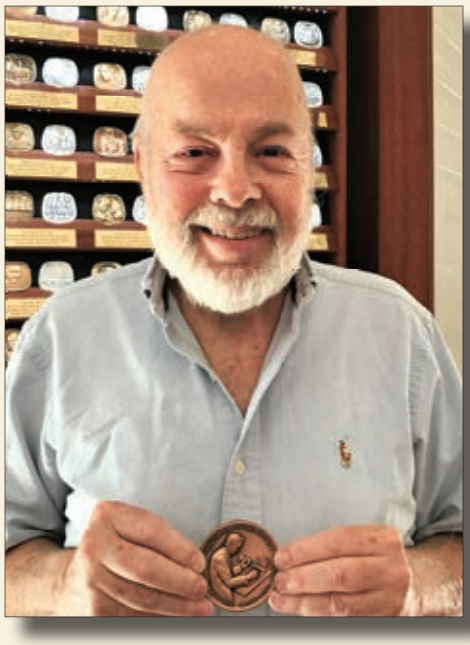
Got some thoughts you'd like to share with other readers, comments on articles or opinions you've read in TAMSJ, or otherwise have something you'd like to say? Let your voice be heard and write to us via email at gregsburns@gmail.com, or snail-mail to TAMSJ, PO Box 1181, Claremont, CA 91711. Submitted material may be edited for form or content...

Mel Wacks Appreciation

I'm sorry that I was not at the TAMS banquet, and was unable to accept the Mishler Exonumia Cataloging Award personally. I was thrilled to learn that I was the recipient of this important award this year. It is especially meaningful to me because it is named after an icon in numismatics in general and in exonumia in particular – Cliff Mishler – who I am also happy to call a friend.

This award is also very special to me because it is for the book "Medals of the Jewish-American Hall of Fame 1969-2019," that describes what I feel is my greatest achievement – that is currently the longest series of art medals being privately produced in America. This book is part of the triad of my accomplishments associated with the Jewish-American Hall of Fame – the other parts being the award-winning website www.amuseum.org/jahf and the permanent exhibit of plaques at the Virginia Holocaust Museum. I invite everyone to read the book free of charge on the Newman Numismatic Portal, check out the website, and visit the museum in Richmond – to learn about the achievements of more than 50 Jewish Americans in all fields of endeavor, and see how medals were created in their honor by outstanding sculptors and designers.

TAMS members can order an autographed copy of this award-winning book for the discounted price of only $25 plus $4 shipping by calling me at 818-225-1348. Thanks again to TAMS for this great honor.



Mel holding the Mishler Exonumia Cataloging Award, in front of a display of Jewish-American Hall of Fame medals.

Follow-up on Walmac Cafe

Hi Greg

I am both a member of TAMS and the author of the *Connecticut Trade Tokens* catalog. I just received in today's mail the latest edition of *The TAMS Journal*. As I perused it, I found the article of the Walmac Cafe which I quickly devoured. Very interesting article about the cafe and its founders. I am interested in getting in contact with the author of the article. I was wondering if you could share my email with him and let him know that I would like to speak to him about the cafe and the tokens referenced in his article. Thank you very much.

—Manuel A. Ayala

I'll be happy to help put the two of you in touch, Manuel, and will send Ray Bows your email address. Good luck... GB

Late Reply (Lost in Email)

Jim sent this via email back in late May, but due to the vagaries of the electrons it was lost until just before this issue, so I include it now with my apologies for the lateness... GB

Hi Greg,

I would have responded sooner, but I only received my copy three-four days ago. In reference to Dean Beckley's query, posted in the May/June issue of the TAMSJ, page 128 "Letters":

The medal in question was struck in 1963 at the Central Mint of China, i.e., Taiwan, celebrating its 30th anniversary. It's catalogued as X#M1170 in *Unusual World Coins*. Additionally, Stacks Bowers has catalogued and auctioned four or five examples in the last three years or so.

Also, as long as I'm writing, I might as well add that, in reading your "Fingers on the Keyboard," I noted your dismay at the number of "dropped" members. A quick tally of the data on the facing page indicates that versus the six new members, there were 35 in the resigned-dropped column. Might it be worthwhile, if not able to retain those lost members, at least to learn, by requesting feedback, as to why they dropped or resigned?

Best regards,

—James Contursi

Thanks so much for the information on the medal, James, and I'll pass along your comment to the board for their consideration. My best, GB

American Token Manufacturers & Their Agents

by David E. Schenkman

George J. Mayer Company
Indianapolis, Indiana

When George Mayer, a native of Indianapolis who was born on January 6, 1862, went in business in 1884, it was under the name Capital Rubber Stamp Works. Mayer had purchased the company, which was located at 11 South Meridian Street, from his wife's uncle, George Rockey, for five hundred dollars. By the turn of the century he was operating as George J. Mayer, at 36 South Meridian Street.

In 1911 George's son, Walter, became associated with the business, which was then renamed George J. Mayer Company. In 1923 the rapidly growing firm had a new two-story plant built at 546 East Market Street, at a cost of $80,000, but their offices remained at Meridian Street. In addition to rubber stamps and stencils, they manufactured numbering machines, checks (which we refer to as trade tokens), embossing seals, dog tags, automobile license plates, metal signs, and numerous other items. By 1950 the company employed about three hundred men and women in its various departments, and twenty sales representatives in major cities around the country.

George continued to run the business until his death on December 26, 1950, after which his nephew, George J. Mayer Jr. became its president. Mrs. Maybelle C. P. Mayer, who had been associated with the business since the 1941 death of her husband, Walter, was named vice president. The company remained in operation until the early 1970s.

Like most companies that sold or manufactured tokens and medals, this was never a large part of Mayer's business. Nonetheless, they have left numismatists with several reminders of their work. The obverse inscription of one of those is GEO. J. MAYER CO. / MAKERS OF / CHECKS / INDIANAPOLIS, IND., while the reverse is GOOD FOR / 1 / CATALOGUE / AT OUR OFFICE. Another one has the same obverse inscription, with 1 / PEELING CHECK on its reverse. Both are struck in aluminum on 29mm planchets. Canning companies in many parts of the country used metal tokens extensively, and the fact that Mayer issued several different "peeling checks" as samples of the products they manufactured indicates that they did a good business in them.

Mayer-1

Mayer-5

Typical tokens issued by Mayer to advertise their canning company "checks." (top: aluminum, 29mm; bottom: brass, 19mm).

Mayer-3

An unusual "good for 1 catalogue" advertising token (aluminum, 29mm).

Walter Jones, one of Mayer's employees, left the company in 1948 and started his own business, Indianapolis Badge and Nameplate Company. After Mayer went out of business, Jones obtained many of that firm's dies. The company has changed hands a couple of times since 1948, but is still in business today. During the time he worked for Mayer, Jones issued a 31mm nickel composition calling card token, the obverse of which reads COMPLIMENTS / OF / WALTER M. JONES / OF / GEO. J. MAYER CO. / 36 S. MERIDIAN. INDPLS. / WHEN IN NEED OF / BADGES, CHECKS, / NAME PLATES ETC. / CALL ME. The reverse depicts a swastika and other good luck symbols, with GOOD / LUCK within the swastika in the lower left.

Mayer was one of many firms that produced "you pay" spinner tokens, and they struck one to give prospective customers as a sample of their work. The obverse of the 32mm aluminum piece is GEO. J. MAYER CO., INC. / "ADD FAME / TO YOUR NAME" / NAME PLATES / RUBBER STAMPS / STENCILS / SEALS / INDIANAP-

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Mayer's 1887 Indianapolis directory advertisement.

This advertisement appeared in the 1921 Indianapolis directory.

OLIS, INDIANA. The reverse has a large arrow pointing down, with YOU vertically to the left and PAY vertically at the right. There is a raised dot in the center of the obverse, so it can be spun a flat surface. Numerous businesses issued spinner tokens such as this to advertise their products or services, and they were popular pocket pieces because they could be used in bars to determine who paid for drinks.

It should be mentioned that in addition to those illustrated herein, the George J. Mayer Company issued several other tokens as samples of their work.

The intent of this column, which is an on-going feature of the *TAMS Journal*, is to share some of the information in my files. Most of the articles will feature the more obscure makers. Readers having questions, suggestions, or even criticisms are encouraged to contact me at dschenkman@verizon.net.

Mayer-4

Mayer manufactured "you pay" spinner tokens. (aluminum, 32mm).

Mayer-2

Walter Jones issued this "calling card" token while employed by Mayer (nickel, 32mm) (illustrations courtesy of Steve Hayden).

Mavericks

by John D. Mutch

As we close out 2021, I am looking forward to the release to the public of the 1950 US Census. Current law requires that detailed Census information be kept private for 72 years, so Friday, 1 Apr 2022 is the date that the National Archives will "open the gates". My understanding is that the Census Bureau microfilmed the actual paper forms years ago to avoid a disaster like the fire that destroyed most of the 1890 Census. The films have been scanned and that is what the "first look" will be, electronic pictures of the handwritten forms filled in by enumerators.

At this point, finding a Census entry will be a matter of scrolling through the pages of an individual "Enumeration District"; there are finding aids to tell the boundaries of each district based on state and county, but there will be no index to find an individual by name. You must know approximately where the person was living when enumerated. Here is where several indexing projects start.

Ten years ago I joined with thousands of other people to index the 1940 Census for FamilySearch. Over a few week period, I received the images of Census pages and transcribed the information from certain entries on the form into a spreadsheet. Somebody else in the world did the same thing. If our transcriptions matched, they were accepted. If they did not match, a third person did the transcription, then looked at the two other transcriptions and decided which of the three was correct. This process continued until the whole Census was finished. If I recall, I did three districts in a rural county near me where I had family in 1940. It was an interesting experience and I was glad to volunteer to help make the index freely available. At least one commercial genealogy site did a similar project using the same images. In the years following 2012 there were occasionally some differences between that site and the one I worked with, but I think most differences have been sorted out by now.

The information asked for in 1950 was largely the same as in previous years, although the 1940 Census gave us a "bonus" piece of information by asking individuals where they were in 1935. There were provisions in 1950 to count Americans living overseas. Besides expecting to find myself in the count, I expect to see a lot of returned WWII Veterans who were able to start token-using businesses.

—John Mutch

Maverick Attributions

972: JIM'S POOL ROOM / 603 W. HOLLY, Bellingham, WA
Attributed by: John Byars
References: 1911 Bellingham, WA City Directory (Arthur D. Yordy & Gilbert H. Greenlee - Pool - 603 W. Holly), 1912 (N. August Westerland & John P. L. Tilton)

7466: MISSION POOL CHECK / 113 EAST SECOND ST, Ottumwa, IA
Attributed by: John Byars
References: 3 Sep 1908 *Ottumwa Tri-Weekly Courier* (Mission Pool and Billiard hall - 113 East Second St. - Chas. Hedrick), 1908-12 Ottumwa, IA City Directories (C. M. Hedrick - Billiards - 113 E. 2nd)

14197: FRANK L. CHAMBERS / BAKERY, Huntington Park, CA
Attributed by: Luke Johnson, Randy Partin
References: 1916 CA Voter Registrations & 1920 Census (Frank L. Chambers - 569 S. Pacific Blvd. - Baker)

17879: OLD CIGAR CORNER / CARONDOLET & COMMON STS., New Orleans, LA
Attributed by: Billy Shivers
Reference: Crawford & Farber's LA Book

17885: OPERA HOUSE RESTAURANT, Iowa City, IA
Attributed by: James Van der Helm, Luke Johnson
References: Henderson's IA Book, 1884 IA State Gazetteer (Opera House Restaurant - David A. Jones, Prop.)

17889: THE P. A. GRO. & PROV. CO., INC., New Bedford, MA
Attributed by: Richard Greever
Reference: Ingle shipping ledger (Order 1962 shipped about 1914 to The Portuguese American Grocery & Provision Co. - 91 Grinnell St.)

17926: ST. CHARLES COUNTY COURT HOUSE / JUNE 8TH 1901 / CORNER STONE LAYING / SOUVENIR, St. Charles, MO
Attributed by: John Mutch, Billy Shivers
Reference: 7 Jun 1901 *The St. Louis Globe-Democrat* (Several officers of St. Louis County will attend the corner-stone laying at St. Charles to-morrow, when the new St. Charles County courthuse will be formally put under the charge of the builders.)

17928: THE RIALTO CIGAR COMPANY / 60 (So.) MAIN, Salt Lake City, UT
Attributed by: John Mutch
References: Campbell's UT Book, *The Salt Lake Tribune* 14 Jun 1908 (Rialto Cigar Co. - 60 South Main St.)

17995: EDWIN HOTZ, New York City, NY
Attributed by: John Mutch
References: 1900 Census (Edwin Hotz - Bar Keeper - Bronx), 1918 WWI Draft Registration (Restaurant Proprietor - Manhattan), 1920 Census (Restaurant Manager - Manhattan), 1930 Census (Steward - Club - Bronx)

17997: N. HUNSICKER / CIGARS, Royersford, PA
Attributed by: Luke Johnson
References: 1927-29 Royersford, PA City Directory (Norman L. Hunsicker - Cigars), 1930 Census (Norman Hunsicker - Retail Merchant-Cigar Store)

18001: JOE'S BUFFET, Saint Paul, MN
Attributed by: Luke Johnson
References: 1934-38 Saint Paul, MN City Directories (Jos McBride - Beverages - 501 University)

18003: KLEEN POOL HALL, Palmer, IA
Attributed by: Luke Johnson
Reference: Henderson's IA Book

18092: P. DINNOCENZO / 10718 TORRENCE AVE / SOUTH DEERING, South Deering neighborhood of Chicago, IL
Attributed by: Richard Greever, John Mutch
References: 1918 WWI Draft Registration (Pietro Dinnocenzo - Saloon Keeper - 10718 Torrence), 1930 Census (Peter Dinnocenzo - Owner, Retail Grocery - 10718 Torrence Ave)

18097: HENRY KAUL, Mequown, WI
Attributed by: Hank Thoele
Reference: 1910 Census (Henry Kaul - Merchant - Liquor)

18099: KEYSTONE CIGAR STORE / 152 No. ILL ST., Indianapolis, IN
Attributed by: John Mutch, John Byars
References: 1917 Indianapolis, IN City Directory (Ansel R. Peirce - Cigars - 152 n Illinois), 1923 (Keystone Theater - Harry A. Kiene, Mgr - 152 N Illinois)

18100: ALBERT KRAHN, Lake City, MN
Attributed by: John Mutch
References: 1920 Census (Albert A. Krahn - Cigar Store), WWI Draft Registration (Addie Albert Krahn - Cigar Store)

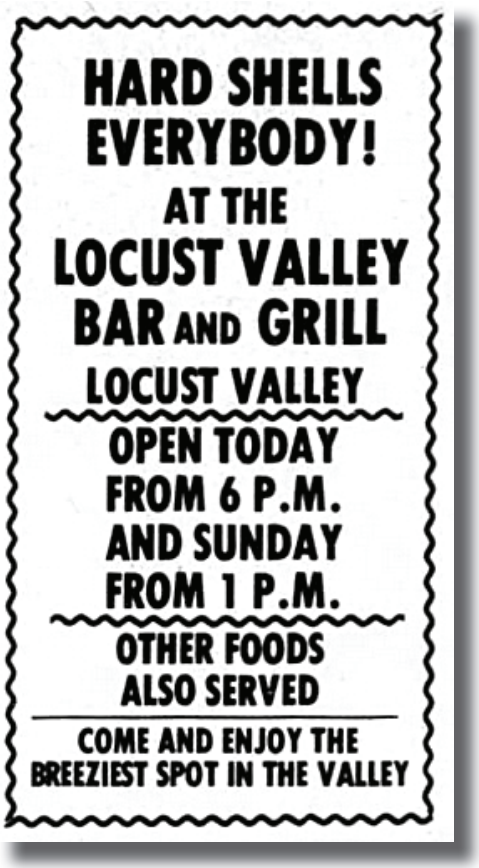
18102: WM. KRUMNOW, Wauwatosa, WI
Attributed by: John Mutch, Tom Casper
References: WWI Draft Registration (William Martin Krumnow - Saloon Keeper - 164 State Street)

18117: THE MINT / 220 CENTRAL AV., Great Falls, MT
Attributed by: Tom Casper
References: 1914-15 Great Falls, MT City Directories (The Mint Saloon - Sid A. Willis, Prop. - 220 Central Ave.)

18267: A. W. BURKHOLDER, DRUGS, Belle Fourche, SD
Attributed by: Tom Casper, Larry Laevens, Richard Greever
Reference: Nov 1917 *The Northwestern Druggist* (article with portrait of Burkholder)

18270: CLUB BILIS / 822 E. 63RD ST., Chicago, IL
Attributed by: Richard Greever
Reference: 16 Jun 1940 *Chicago Tribune* ad (Bil-Is Tavern)

18335: LOCUST – VALLEY BAR & GRILL, Locust Valley, Rural Barnesville, PA
Attributed by: John Mutch
References: Google Maps (151 Locust Lake Rd., Barnesville, PA), 12 Jul 1980 *Pottsville Evening Herald* ad (Locust Valley Bar and Grill - The breeziest spot in the valley)



18397: FRINGS 3 BROS. 5¢ CIGAR, Philadelphia, PA
Attributed by: John Mutch
References: 1914 Philadelphia, PA City Directory (Frings Bros. Co. - Geo Frings, Pres., Julius Frings, Sec., Victor Frings, Treas. - Tobacco - 3134 Market), 11 Mar 1912 *The Philadelphia Inquirer* ad (3 Bros. 5¢ Cigar - Frings Bros. Co.)

Every Puff a Pleasure
Get annexed to real smokers' joy—3 Bros.
Don't flounder around trying any old brand.
Specialize. A nickel and you get the best in town—3 Bros.
Best because it's the right combination of a choice filler of Havana and a special leaf cured by Frings' own process.
You can't beat it. There's pleasure in the fragrance and joy in the flavor.
Try One. Your dealer has them.
FRINGS BROS. CO., 3134 MARKET ST.
3 Bros Cigar 5¢

18399: JOE SOLOMONS CIGAR FACTORY / JOE'S BEST / 1810 WEST BROADWAY, Mattoon, IL
Attributed by: Richard Greever
Reference: 1902 Mattoon, IL City Directory (Joseph Solomon - Cigar Manufacturer - over 1810 Broadway), 1910 (1812½ Broadway), 21 Mar 1902 *Mattoon Daily Journal* ad (Smoke Joe's Best 5c Cigar, manufactured by Joe Solomon)

18402: P. STAUDACHER / MANUFACTURER OF No 1 CIGARS, Chicago, IL
Attributed by: John Mutch
References: 1900-10 Censuses (Peter Staudacher - Manufacturer - Cigars), 1911 Chicago, IL City Directory (Peter Staudacher - Cigar Manufacturer - 347 W. 60th)

18404: AMORT BROS, St. Paul, MN
Attributed by: Luke Johnson
References: 1880 St. Paul, MN City Directory (Amort Bros. - Louis & Rudolph - Saloon & Proprietors Tyroler Hall - 62 W. 3rd), 1881-83 (71 W. Third), 1884-91 (Saloons - 327 Robert and 71 W. 3rd), 1893-94 (71 W 3rd), 1895-1901 (Saloon & Bowling Alley - 69-71 W. 3d), 1900 Census (R. and L. Amort - Saloon Keepers)

18406: FRED S. TERRY / PLANTIO CIGARS, Waverly, NY
Attributed by: John Mutch
References: 19 May 1910 *Elmira Star-Gazette* ad (Bennett & Terry's cigar store - Fred S. Terry - Waverly, NY), 1910 Census (Fred S. Terry - Proprietor - Cigar Store), 1920 (Salesman - Cigar Store)

18408: NICK. B. PHILLIPS. / RAND TOWER CIGAR, Minneapolis, MN
Attributed by: Luke Johnson
Reference: 1938 Minneapolis, MN City Directory (Nicholas B. Phillips - Cigars - Lobby 527 Marquette av), (Rand Tower - 527 Marquette)

18411: O. P. SHATTUCK & SON., Worcester, MA
Attributed by: John Mutch
References: *Worcester Daily Spy* 7 Nov 1895 obituary (Oliver P. Shattuck, with his son, Edson M. Shattuck, operated a wholesale and retail tobacco business at 369 Main St.), 1898 Worcester, MA City Directory (Oliver P. Shattuck & Son - Edsom M. Shattuck - tobacconists - 369 Main)

18413: THE DEISEL - WEMMER CO. / MFRS. OF CIGARS, Lima, OH
Attributed by: John Mutch
Reference: 1909 Lima, OH City Directory (The Deisel-Wemmer Co. - Cigar Manufacturers - Henry Deisel, Pres., William J. Wemmer, V-P, Henry G. Wemmer, Gen Mgr - Main nw cor. PFW&C Ry)

18543: PALACE CAFE / H. G. SCHWABE, Shiner, TX
Attributed by: John Mutch
References: 29 May 1947 *Shiner Gazette*, Shiner, TX (Mrs. Kamila Lee married Hugo Schwabe. The bride is the owner of the Palace Cafe in Shiner.), 8 Dec 1990 Victoria Advocate, Victoria, TX obituary (Hugo Gerhardt Schwabe was owner of the Palace Cafe in Shiner.)

18547: THE BEST CIGAR STORE / 217 SAN ANTONIO ST., El Paso, TX
Attributed by: John Byars, Jim Kattner, Richard Greever, Jerry Adams
References: 24 Feb 1907 *El Paso Times* (A. L. Michelson has opened "The Best" cigar store at 217 San Antonio St.)

18549: CHAS. DAFERNER, Galveston, TX
Attributed by: John Byars, John Mutch
References: 1899-1900 Galveston, TX City Directory (Charles Daferner - Cigars - 410 21st), 1900 Census (Charles Daferner - Merchant), 1910-20 (Proprietor - Book Store)

18597: SUNNY SQUARE, Syracuse, NY
Attributed by: Glendon Herber, John Mutch
References: Schimmel's *California Food Stamp Credit Tokens* book, 30 Oct 1969 *The Post-Standard*, Syracuse, NY ad (P & C Food Markets' "house brand" Sunny Square logo is on token.)

18625: OLIVER MARQUIS POST 278 / AMERICAN LEGION, Poseyville, IN
Attributed by: John Byars
References: IN American Legion directory www.indlegion.org, Grant's IN index

18627: JACK'S DOMINO PARLOR, Woodward, OK

Attributed by: Terry Hess, Richard Greever
Reference: *Woodward News*, Woodward, OK 15 Jun 1975 obituary (Albert [Jack] Hays moved to Woodward in 1966, where he operated Jack's Domino Parlor for two years.)

18650: ALPHAJELL / FOR BURNS, Denver, CO
Attributed by: John Mutch
References: 27 May 1938 *The Aurora Democrat*, Aurora, CO ad (Alphajell for burns, etc. - Alpha Products Co., Denver), 1938 Denver, CO City Directory (Alpha Products Co - Calcium Products - Geo W. Bewley - 1721 Stout)

18666: 251ST C. A. (A A) / POST EXCHANGE, San Diego, CA
Attributed by: Rodger Hisken
Reference: Cunningham's *Military Tokens of the United States*

18682: MID-SOUTH FAIR / LIVESTOCK SHOW / RATE B ADMISSION, Memphis, TN
Attributed by: Richard Greever, John Mutch
Reference: www.midsouthfair.com

18741: FOSTORIA UNITED SPORTSMEN, INC., Fostoria, OH
Attributed by: John Mutch
References: 24 Jun 1949 *The Marion Star*, Marion, OH (Fostoria United Sportsmen, Inc., Fostoria, cited by OH Board of Liquor Control for having gambling devices.), Facebook group (Established 1938, 1324 US Hwy 23)

18764: J. HY. D. DETTMERING, Matteson, IL
Attributed by: John Mutch
References: 1928 Suburban Cook County Directory (Henry D. Dettmering - Cigar Store - 3rd St), WWI Draft Registration (Henry Diedrich Dettmering - Saloon Keeper), 1900 Census (Henry D. Dettmering - Hotel Keeper), 1910 (Proprietor - Saloon), 1920 (Soft Drinks), 1930 (Retail Merchant - Candy & Cigars), 1940 (Tavern Owner)

18809: CENTRAL CIGAR STORE / FRED D. SUTLIFF, Addison, NY
Attributed by: Richard Greever
References: 1910 Census (Fred D. Sutliff - Proprietor-Restaurant), 1920 (Fred Sutliff - Merchant-Cigars & Billiards), 1930 (Cigar Store)

18810: P. CARVELLI, Elwood, IN
Attributed by: John Mutch, Kevin Grant
References: 1917 WWI Draft Registration (Pasquale Carvelli - Prop. Cigar Store), 1920 Census (Patsy Carvelli - tobacco dealer), 1930 Census (Wholesale Candy Store), 1927 IN Dun directory (Patsy Carvelli - Wholesale Cig & Tob), 1928-29 Elwood, IN City Directory (Pasquale Carvelli - Wholesale Cigars & Tobacco), 1933 (cigars - 2400 South J), 10 Jul 1930 *The Call-Leader,* Elwood, IN (Recent warehouse robbery solved when two young men called at the store of Patsy Carvelli, 2400 South J Street and attempted to sell several cartons of cigarettes at a greatly reduced price.)

18811: IG. MARKOWSKI, Milwaukee, WI
Attributed by: John Mutch, Tom Casper, Richard Greever
References: 1899 Milwaukee, WI City Directory (Ignatz Markowski - Saloon - 482 Burnham), 1902-04 (721 5th Av), 1906-10 (784 3rd Av), 1900 Census (Ignatius Markowski - Saloon Keeper), 1910 (Proprietor - Saloon)

18812: WM ROTHLEY, St. Louis, MO
Attributed by: John Mutch, Bruce Smith, Luke Johnson
References: Gould's 1899-1904 St. Louis City Directories (William Rothley - Saloon - 2145 Choteau Av.), 1902 MO Dun Directory (Wm. Rothley - Saloon)

18815: GEO. RODERER, Milwaukee, WI
Attributed by: John Mutch, Luke Johnson
References: 1900 Census (Geo. Roderer - Saloon Keeper), 1896-99 Milwaukee, WI City Directories (George Roderer - Saloon - 601 3d), 1900 (George Roderer, Jr. - 604 3d)

18829: A. B. ENNS, Dallas, OR
Attributed by: John Mutch
References: U.S. Patent No. 578,290 (Prune Harvester invented by Abraham B. Enns of Dallas, OR, filed 6 Jun 1896), 1900 Census (Abraham B. Enns - Farmer)

18832: HUB TAVERN / V. FRANCO / 27 STATE ST., Westport, CT
Attributed by: Manuel Ayala
Reference: 1939 Westport, CT City Directory (Vincent Franco - Tavern - 27 E. State)

18843: W. J. NEUKOM & BRO DRUGGISTS, Terre Haute, IN
Attributed by: John Byars
References: 1908-12 Terre Haute, IN City Directories (Wm. J. Neukom & Bro - Wm J. & Henry C. Neukom -

Drugs - 686-688 Lafayette av), Oct 1910 *Meyer Brothers Druggist* magazine (W. G. Valentine has bought the Eighth Street Store of W. J. Neukom & Brothers, Terre Haute, IN.)

18878: 525 GILLIS, Kansas City, MO
Attributed by: John Mutch, Bruce Smith
References: 1926 Kansas City, MO City Directory (Tony Balano - Billiards - 525 Gillis), 1927 (W. F. Schenker - Billiards - 525 Gillis), 1932-34 (Saml Nuccio - Cigars - 525 Gillis)

18883: E. SCHMIEDES, St. Louis, MO
Attributed by: John Mutch
References: 1920 Census (Edward Schmiedes - Baker - Own Store - 3689 Laclede Ave), 1929 St. Louis, MO City Directory (Edward Schmiedes - Grocery - 3684 Laclede)

18895: NEW WOODBURN CAFE / H. B. PFEFFER, Cincinnati, OH
Attributed by: Richard Greever
References: 1910 Census (Henry B. Pfeffer - Saloon Keeper - 3248 Woodburn Av.), 1900-12 Cincinnati, OH City Directory (Henry B. Pfeffer - Saloon - 3248 Woodburn av), 1912-15 (SE Cor. Woodburn Av. & Hewett Av.), 1920 Census (1601 Hewitt Av)

18896: CONKEY GRILL / NICK EWANOW PROP., Rochester, NY
Attributed by: John Mutch, Larry Laevens
References: 1960 Rochester, NY City Directory (Nicholas Ewanow - Conkey Grill restaurant - 69 Conkey Av), Advertising cigarette lighter (Conkey Bar & Grill - Nick Ewanow - Rochester, NY)

New Listings

To have your mavericks listed in this column, mail them to the Maverick Editor at the address below. Please do not send *initials*- or *numbers-only* mavericks or other pieces with only a slim chance of being attributed. Since photographs or rubbings do not reproduce adequately, send the actual tokens to be photographed and listed. Package them securely, and include stamps or a check made out to me to cover return postage and insurance, indicating desired insurance valuation. As always, if you have mavericks you would like looked up in the TAMS database, e-mail or send me a list and I will be glad to check them.

John D. Mutch
7931 W. Crestwood Drive
Boise, ID 83704-3022
E-mail: tokens@gmail.com

19667
J. W. / CORCORAN
GOOD FOR / 5¢ / IN TRADE
21mm Rd Br

19669
H. L. TURNER
GOOD FOR / 1 / PINT / MILK
21mm Rd Br

19671
VAN-DAN / TAVERN / 1401 / IRVING PARK BLVD.
GOOD FOR / 10¢ / IN TRADE
24mm Rd Al

19668
C. G. / VORCE
GOOD FOR / 5¢ / IN TRADE
20mm Rd Al

19670
V. E. / 253
GOOD FOR / 50 / CENTS / IN TRADE
30mm Rd Br

19672
SMITH / & / SON
GOOD FOR / 5¢ / IN TRADE
21mm Rd Br

19673
TOM / & / JERRY'S
Plain
20mm Oc Br

19677
500 / FOOD MART / GOOD FOR / 4¢ / ON GASOLINE PURCHASE
Blank
38mm Rd Pl(Blu w/Wht)

19681
? SCHANTZ
GOOD FOR / 5¢ / IN TRADE
28mm S19 Al

19674
N. & Co / TEST (All Inc)
Blank
19mm Rd Cu

19678
Free / Coffee / LAKE STREET / STATION
Blank
28mm Rd Pl(Yel w/Blk)

19682
EMMA SIMPSON / 21 / BUHL.
100
24mm Rd Al

19675
SAM'S / SNYDER AVE / FOOD-CENTER
FOOD STAMP CREDIT / 5¢ / IN ELIGIBLE FOODS
28mm Rd Pl(Grn w/Wht)

19679
MILLIE'S HIDEAWAY / GET SILLY / AT / MILLIE'S / DESOTA MARINA
GOOD FOR ONE BEER / (Beer Bottle)
38mm Rd Pl(Org w/Gol)

19683
MILL INN / 1414 COLLINS ST.
GOOD FOR / 5¢ / IN TRADE / THE OSBORNE REGISTER CO. CIN, O.
20mm Rd Br

19676
THE / SPOT / 122 SOUTH / 2ND ST.
GOOD / FOR 25c IN / TRADE
24mm S8 Pl(Wht w/Blk)

19680
E FEELY
50
25.5mm Oc Al

19684
NORTHERN TAVERN / JOHN / RICHTER / 4145 / LINCOLN AVE.
GOOD FOR / 5¢ / IN TRADE
19.5mm Rd Al

19685
RUSSIAN / CLUB / RATHSKELLER
GOOD FOR / 5¢ / IN TRADE
21mm Rd Al

19689
PALACE / OF / SWEETS
GOOD FOR / 5 / CENTS / IN TRADE
24mm Rd Br

19693
VELEBIT / BAR / 15 / HIGH ST.
GOOD FOR / 5¢ / IN TRADE
21mm Rd Br

19686
HUGH EGAN / THE / MINT / PROP.
GOOD FOR / 5¢ / IN TRADE
21mm Rd Br

19690
CLUB CAFE / JOHNSON / & /
HEIKKINEN / SCHAAF-MPLS
GOOD FOR / 5¢ / IN TRADE
22mm Rd Br

19694
P. RILEY (Inc)
GOOD FOR / 5 / CENTS / AT BAR
(All Inc)
23mm Rd Br

19687
WM. A. IRVIN
GOOD FOR / 5¢ / IN TRADE
21mm Rd(ch) Br

19691
EAT AT / "THE / CORNER / CUP /
SCHAAF-MPLS. / BOARD"
GOOD FOR / 5¢ / IN TRADE
21mm Rd Br

19695
FRANK TREPANIER'S / POOL /
HALL / SCHAAF-MPLS.
GOOD FOR / 5 / SCHAAF-MPLS. /
IN TRADE
19mm Rd Br

19688
C. M. MUNSON
GOOD FOR 5¢ IN TRADE
21mm Rd(ch) Br

19692
NICKELS / DRUG
NICKELS / DRUG
21mm Rd Br

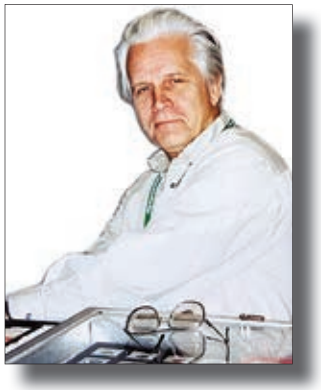
19696
C. S. CO. / 10c / (Horseshoe)
IN . TRADE / 10c / PAT. JUN. 1909 /
INGLE . SYSTEM
18mm Rd Br

Sixty Years Ago in TAMS

by Paul Cunningham

TAMS 60 Years Ago

The Southern California Exonumist Society convened for their first meeting. Paul Hamm arranged for a nice group of members to share their interests in exonumia! Several articles addressed ***Alaska Tokens***, ***Embossed or Shell Store Cards***, ***Wright's American Store Cards***, and ***Michigan Tokens***.



TAMS 50 Years Ago

Some 628 TAMS members discussed various specialities for the group. David Gladfelter presented an article of ***J. N. T. Levick*** and his many wide-ranging collections of American tokens. Robert Lindesmith's ***The Charles Carroll of Carrollton Medal and The Dr. Edwards Copy*** researched some of the medals that Gobrecht and others produced. Elwin Leslie spoke of ***The Collahuasi (Chile) Copper Mine Tokens***, including photographs, in his history of that company. Damia Francis, in his second ***New Jersey Supplement***, offered up 12 pages and a few pictures of New Jersey tokens! Other authors had added small articles, including Edgar Heyl's ***Some Rare Magician's Tokens and Medals***, J. Blake Godfrey's ***Sourdough Lili's – Skagway 1893***, Melvin Fuld's ***Seldom Seen Tokens***, and Chriss Christiansen's ***Four or More – Maverick # 1844***.

TAMS 40 Years Ago

Editor Tom DeLory of TAMS surprisingly stepped down and called for a new editor. David Schenkman presented ***Part Two of Round Cardboard Tokens***, including many pictures of same. Joseph Schmidt (with Richard Eckebrecht) presented ***The Amazing Mr. Gunther***, an exceptional Chicago collector who required 53 trunks to hold his various collections! Gary Ascher wrote of a ***Military Railroad Token Recalls Little Known Branch of Service*** . While railroads were very important during the Civil War, the railroads continued to be even more important up through World War II. Mike O'Brien weaved an amusing story about an ***Aurora, Ill., Maverick Identified with Patience***. ***"The Eagle" of Windy City*** by Spencer Radnich, Jr., calls for an interesting read on a Chicago Mayor.

TAMS 30 Years Ago

Steven Middleton presented an extravagant presentation of the ***Ferris Wheel Medals of the 1893 World's Columbian Exposition***! Some 19 medals are pictured and carefully described. Mr. Schenkman pictured and discussed some new fakes. Jay Roe, an exceptional dealer and collector, has questioned the ***Ontario Government's 1967 "Precious Metal" Medal***. The medal described was the 1867 Confederation 1967. Note that 12 different exonumia books were offered for sale!

TAMS 20 Years Ago

A curiosity! The usual business at the banquet for 2001 was an interesting thing. This writer counted some 25 pictures and up to 30 different people! Up to 20 or more people were pictured but never seen again. If you were to attend the ANA convention in 2022 and go to the banquet and see the people who run TAMS and enjoy TAMS, you might really enjoy the experience! Think on it. Q. David bowers wrote up part 2 of the ***Numismatic Legacy of "Yankee" Robinson***, an exceptional study of an exceptional exonumia/numismatist person!

TAMS 10 Years Ago

Q. David Bower introduced another exceptional article, this one ***Classifying the Embossed Shell Cards Featuring Coin Designs 1867-1876, Part 1***. The article was a real page turner! Enjoy! Bob Moffatt wrote a touching story about Steve Tanenbaum and buying a significant collection. The Chicago Coin Club issued Lincoln medals based upon Augustus Saint-Gauden's standing statue in Chicago's Lincoln Park. About ten different TAMS members were pictured at the TAMS banquet. A message from President Peter Irion was creative and friendly, an exceptional statement for TAMS and its future.

Yep, It's Been 20 Years...

Coming on the heels of 9/11 as it did, the *TAMS Journal* V41N6 (December 2001) contained this item:

On 11 September, 2001, the world stood still. Who can ever forget the feelings of horror, shock, disbelief, questioning, revulsion and anger on seeing those horrible pictures of the World Trade Center collapsing in a funereal pile of smoke and dust? I am drawn to images evoked by Civil War token diesinkers of generations past. On the cover of this Journal is one. Here are others.

In these and in future times we will cheer the day or days when the unholy meet their fate. God bless America.

—Paul Cunningham

Farewells

Jerome J. "Beany" Schaeper, Jr.

(Date - 9/1/2021, Edgewood, KY)

TAMS member #3944 for 44-years since 1977, Jerry passed away at 70 years of age at home in northern Kentucky. He was a retired US postal working at the Airport Branch, a prominent figure in the Midwest token arena, former IKO-TAMS officer, and a major Ebay exonumia seller, known to many collectors across the country.

Fred Leslie Reed III

(1/21/1948 - 7/29/2021, Dallas, TX)

Assigned TAMS member #3323 in 1976, Fred passed away at 73 years of age. At one time a tokens columnist for *Coin World*, he was an experienced writer of articles and books, with a primary focus on Civil War and Hard Times numismatics, and Abraham Lincoln in particular. A query on the Newman Numismatic Portal (https://nnp.wustl.edu/) will bring up an extensive listing of material associated with him that will aptly illustrate his widespread output. Fred served as *TAMS Journal* editor from 2011-2013, and departed that role due to a severe illness at that time.

Mint's Silver Medal Sell-Out

The US Mint had a limit of 10,000 each of the two recently released 2021 medals for the Coast Guard and Air Force 2.5-ounce 2-inch silver medals, and both currently (mid-October) show as "not available" on the mint's website. *Coin World* reports that 9,878 of the first and 9,931 of the second were sold at the $160 offer price. Considering that the $160 price is the same as the mint is now charging for the 3-inch bronze medals in their catalog, one wonders if *any* orders have been fulfilled for any bronze medals. Up until late 2020, that same size bronze medal was regularly priced at $39.95, a quarter of what they are now.

Jewish medals and tokens

are featured in virtually every issue of the award-winning quarterly journal of the American Israel Numismatic Association, The Shekel, along with full color articles on coins from ancient Judea to modern Israel. Join AINA for the low price of $18 (for email delivery for one year), $34 for two years, or $40 for a printed copy to US addresses ($78 for two years). You can enroll on TheShekel.org (click on the membership tab), or send a check to AINA, 201 East 31 St. #2A, New York, NY 10016. New members get a free Women's Suffrage medal.

Civil War Token Society

founded in 1967, shares with TAMS many of the same goals and interests. Sample copies of its quarterly journal and membership information are available by emailing cwtpal@aol.com.

Learn more online at www.cwtsociety.com.

Advertisers Index

American Israel Numismatic Association....260
Civil War Token Society....260
Hedley Betts....226
Heritage Galleries....247
Holabird Western Americana Collections....Inside B. Cover
Numismatic Guaranty Corporation....251
Stack's Bowers Galleries....Inside Front Cover
Steve Hayden....Back Cover

TAMS Marketplace

Each member is entitled to one free "Marketplace" classified ad of 25 words per issue. Additional words (or ads) are accepted, but must be accompanied by payment of 10¢ per word. Ads over 25 words that are not accompanied by payment may be edited to the 25-word limit. Only ads related to exonumia will be accepted. Send to TAMS Editor Greg Burns via email to gregsburns@gmail.com, or US mail to POB 1181, Claremont, CA 91711. Ads may be edited for form or content.

SEEKING OHIO MAVERICK: Gus Baumgarte / Park Saloon // Good for / 5c / at bar. Aluminum, scalloped (8), 28 mm, ex-Ron Lerch collection. Generous offer! Contact Jim: Ja.brokamp7@gmail.com.

For Sale – Encased cent and token dies. Mainly from the Northwest Territorial Mint. 1960's thru 1990's. Link to pictures: shorturl.at/cfoKP. rapgto@pacbell.net.

1910; 1911 Thum's Bowling Alleys Medals wanted. Plus. 1904; 1905; 1907; 1908; and 1916. Will trade duplicates two for one. Paul Lajoie. Spudjwa@comcast.net.

Missouri Merchant Tokens Wanted – Have many traders, including many other states. Please contact me with what you have for sale or trade; joeyager21@gmail.com.

Pennsylvania metal & plastic merchant and coal tokens for sale or trade. Also plastic chips from most states. Indicate what you are seeking. Larry Dziubek, P.O. Box 235, Connoquenessing, PA 16027 or LCDziubek@zoominternet.net.

Pennsylvania Coin Club Medals: Buy, sell or preferably trade. With nearly 40 clubs in PA, there are many medals to collect! Email Brett McKinley: bookhound1@gmail.com.

Wanted: Relic medals and tokens—"made from" significant materials, such as ship's propeller, church bell, bridge, train, etc. Contact Dick Wells at dwellers@embarqmail.com.

WANTED: PHIL DUFRAN/PIERRE// GOOD FOR/___/IN TRADE, round, bronze, 10¢ & 25¢ denominations. Contact: Robert Maisch, POB 98, Mobridge, SD 57601

For Sale - California Trade Tokens. Request list at W6LJS@hotmail.com or SASE to: Lou Salerno, 75 Golden Oak Drive, Portola Valley, CA 94028-7909.

Catalog of Brazilian tokens and Brazilian tokens from 1840s to 1940s available. Old collection. Scarce to rare. lencic1768@gmail.com.

Hundreds of plastic bar chips from most states including many from schools, yacht and golf clubs, fire departments, and social organizations. List your interests. Larry Dziubek, PO Box 235, Connoquenessing, PA 16027, or LCDZIUBEK@zoominternet.net.

Wanted: Tokens issued by my great uncle, Impro Vrbancic, Hammond, Indiana. Also any tokens with S. H. Straub maker. John Vrbancic, Box 19013, Kalamazoo, MI 49019.

Casino Gaming Tokens 1965 - mid-1980s. A 50-year accumulation of over 1,000 examples in 2X2 envelopes, plus 328 uncirculated or proof pieces in Franklin Mint collector albums. Complete listing and details available for the asking. Norman Peters, POB 29, Lancaster, NY 14086.

Seeking: Gus Baumgarte / Park Saloon // Good for 5c at bar aluminum, scalloped (8). Generous offer!! Contact Jim at: Ja.brokamp7@gmail.com.

George Eastman Medals wanted. (Kodak service awards.) Photographic numismatics, tokens, medals, advertising notes concerning photo processes, manufacturers, or photographers. Daguerreotypes, Round Kodak photos. nmgraver@gmail.com.

New Complete Handbook and Price Guide for Official Presidential Inaugural Medals. Limited edition hardcover for sale at LoriFerber.com and softcover on Amazon. Questions to inauguralmedalguide@gmail.com.

Magicians Tokens Wanted (magic shops and magicians themselves) by Serious Collector Buying or Trading! Please Contact Jon coinhelp@yahoo.com. Learn More and see examples at www.MagicTokenSociety.org.

Catalog of Brazilian Tokens and several metal and non-metal tokens (1840s-1930s) available. Old collection. List sent upon request. lencic1768@gmail.com.

Seeking old-poignant motherhood medals; pre-war Mährisch-Trübau; railroad route - inaugurals (worldwide), old-odd rail-related, '39 N.Y.W.F silver; flexible w/condition. Roy Lush, Box 3333, Lantana, FL 33465

Wanted: Tokens issued by my great uncle, Imbro Vrbancic, Hammond, Indiana. Also any tokens with S. H. Straub maker. John Vrbancic, Box 19013, Kalamazoo, MI 49019.

Maverick Token Attribution Excel file $20. Over 180,000 listed from books, TAMS, NTCA & other sources. Many that are not on internet. Send payment to Tony Chibbaro, P.O. Box 2166, Columbia, SC 29202-2166, chibbaro@mindspring.com.

Wanted: TAMS Assemblage Medals – Seat- tle 1990 Aluminum/Antique Bronze/Copper and Seattle 1998 Aluminum/Bronze/Silver. Please e-mail at acoinshopllc@outlook.com or call 360-692-7099 Tue to Fri 10-4 PST.

Wanted: Washington State Coin Club con- vention/show/award ribbons and related club memorabilia. Please e-mail at acoinshopllc@outlook.com or call 360-692-7099 Tue to Fri 10-4 PST.

Wanted: American Numismatic Association Convention badges and bars from 1997 to 2016. Please e-mail at acoinshopllc@outlook.com or call 360-692-7099 Tue to Fri 10-4 PST.

NEW JEWISH-AMERICAN HALL OF FAME MEDALS UP TO 50% OFF. Honoring Olympic swimmer Dara Torres. Bronze $25, 3 oz. Pure Silver $125. Call 818-225-1348.

Wanted: TAMS Past President Medals, World's Fairs, State Fairs, and County Fairs. Email available items to Eric Goossens at eric_goossens@yahoo.com or call 617-750-6724.

Wanted: Moskins Credit Clothing encased pennies, tags, tokens, paperwork etc. Any information on company. Also Pittsburgh, PA tokens. Vic Nolan, PO Box 101850, Pittsburgh, PA, 15237; van7970man@verizon.net.

Buying: GOOD FOR / 10¢ / IN TRADE mir- rors , Connecticut issues. Send full size color scan to Gary, email bristhist@yahoo.com with price. Payment by personal check.

Filipino Veterans of World War II. Bronze 1.5" version of official Congressional Gold Medal. Mint packaging. $7 postpaid. Dennis Tucker, Atlanta GA 30076-7039. Limit one.

Wanted: Trenton NJ tokens. Send picture if possible. Contact rosalita92@comcast.net.

I seek American tokens and/or medals with the name CUNNINGHAM on them! There are such tokens and/or medals out there from 25 different states and I want some more states! Let me know if you have for sale any Cunningham tokens and such from trade, political, doggie, dairy, banks, etc. Contact Paul at cunninghamchips@hotmail.com, send a description and your price for the item!

OFF-METAL MEDALS of the United States Mint – Wanted: Information regarding the production of modern off-metal medals of the United States Mint. Please contact me regarding a source of information. joeyager21@gmail.com.

Wanted: American Hero & Circus Circus plastic play money coins. Also Pennsylvania encased coins. Vic Nolan, van7970man@verizon.net, PO Box 101850, Pittsburgh, PA, 15237.

Penna. metal & plastic merchant and coal tokens for sale or trade. Indicate what you are seeking. Larry Dziubek P.O. Box 235 Connoquenessing, PA 16027, or LCDziubek@zoominternet.net.

New South Carolina token book now avail- able. *Numismatics of South Carolina, Volume I: Merchant Trade Tokens*. $85 postpaid, PayPal accepted. Contact Tony Chibbaro at chibbaro@mindspring.com.

Wanted: Burlington, Illinois. Cinch Club. Aluminum, 25mm, "Good For 25c in Trade". Fred Zinkann, 82 E. Circle Drive, Montgomery, IL 60538.

Seeking medals marking the birth of new railroad routes, not commemorative but contemporaneously issued. All nations, flexible with condition. Thanks! Roy Lush, Box 3333, Lantana, FL 33465.

Token and Medal Society Membership Application

Name_____ Email _____

Address _____

_____

_____

Annual Dues	Life Membership *
[ ] $30 (within US)	[ ] $1200 (within US)
[ ] $42 (Canada)	[ ] $1600 (outside US)
[ ] $60 (Elsewhere)	*after 3 years as reg. member
[ ] $12 (under 18 receives *Journal*)	
[ ] $12 (associate of TAMS member receives no *Journal*)	

Collecting interests_____

Other memberships_____

I hereby apply for membership in the Token and Medal Society. I enclose a check for annual dues for the current calendar year (or for life membership). I understand my membership includes a subscription to the TAMS Journal.

Signature_____ Date_____ Sponsor_____

Send to: TAMS
P. O. Box 20196
El Cajon, CA 92021

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Reg. mbr. #_____	Pymt. recd_____
Life mbr. #_____	Published_____

Writing for *The TAMS Journal*

Articles

Should be relevant to tokens, medals, or exonumia, and are accepted with the understanding that they are unrestricted from publication. Please indicate if the article has been previously published, and if so, where and when. Digital files are preferred via e-mail to gregsburns@gmail.com. The journal reserves the right to edit all items for form or content. As a guide to the general style typically preferred for use in our publication, please see the journal's website at www.tamsjournal.com.

Images

Should be of a resolution 300dpi or higher. If the author lacks photographic equipment, material may be sent to the *TAMS Journal* for reproduction, but only with prior arrangement. The preferred format for digital files is JPG, though other formats are also be acceptable (GIF, PNG, PSD, etc.).

Author's Biography

Authors interested in providing the information may submit a brief biography (place of birth, hobby interests and affiliations, numismatic awards, etcetera).

Annual Awards

Each contributor to the *TAMS Journal* is eligible for consideration for prestigious literary awards. These awards are conferred annually and are accompanied by the eternal gratitude of the editor.

Next deadline for submissions: February 1, 2022

Info for Advertisers

Rates

Rates are for digital (preferred—PDF, JPG, or similar, 300dpi minimum) copy. Advertisers must supply all text and art work, though layout/artwork may be arranged with the editor at likely additional charge in advance.

Insertions to accompany mailed copies of the journal within the envelope are available upon advance arrangement with the editor. Full and half-page ads may use a bleed (additional .125" outside the trim line) at no additional charge.

Size	1 Issue	3 Issues	6 Issues
Full page (7.5" X 10")	$240	$660	$1250
1/2 Page (7.5" X 5")	$120	$330	$675
1/4 Page (3.75" X 5")	$60	$165	$330
1/8 Page (3.75 X 2.5")	$35	$85	$175

Rates for inside front and back cover, and outside back cover are reserved and negotiated separately. Ads may be changed with each issue. Advertisers must accept that cancellations of three- and six-issue contracts will be rebilled at the per-issue rate.

Files should be made available to the editor prior to the deadlines, and while the *TAMS Journal* makes every effort to assure timely receipt in readers' hands, such is not guaranteed. If a specific date is critical to the placement of the submittal into a specific issue, please ensure early communication with the editor so they can provide confirmation of expected mailing dates.

Deadlines per issue date:	
January-February	December 1
March-April	February 1
May-June	April 1
July-August	June 1
September-October	August 1
November-December	October 1

Restrictions

All advertisers in *TAMS Journal* must subscribe to the Token and Medal Society's code of ethics. The editor has the right to reject any advertising that is felt not in keeping with the objectives of the society. All ads are priced on a cash-in-advance basis. For further information email the editor at gregsburns@gmail.com.

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